

Exploring WOODY GUTHRIE:
Asch-Folkways Recordings
(concluded)-Jim Kveskin-(page 13)



THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

ISSUE 163/64
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record research

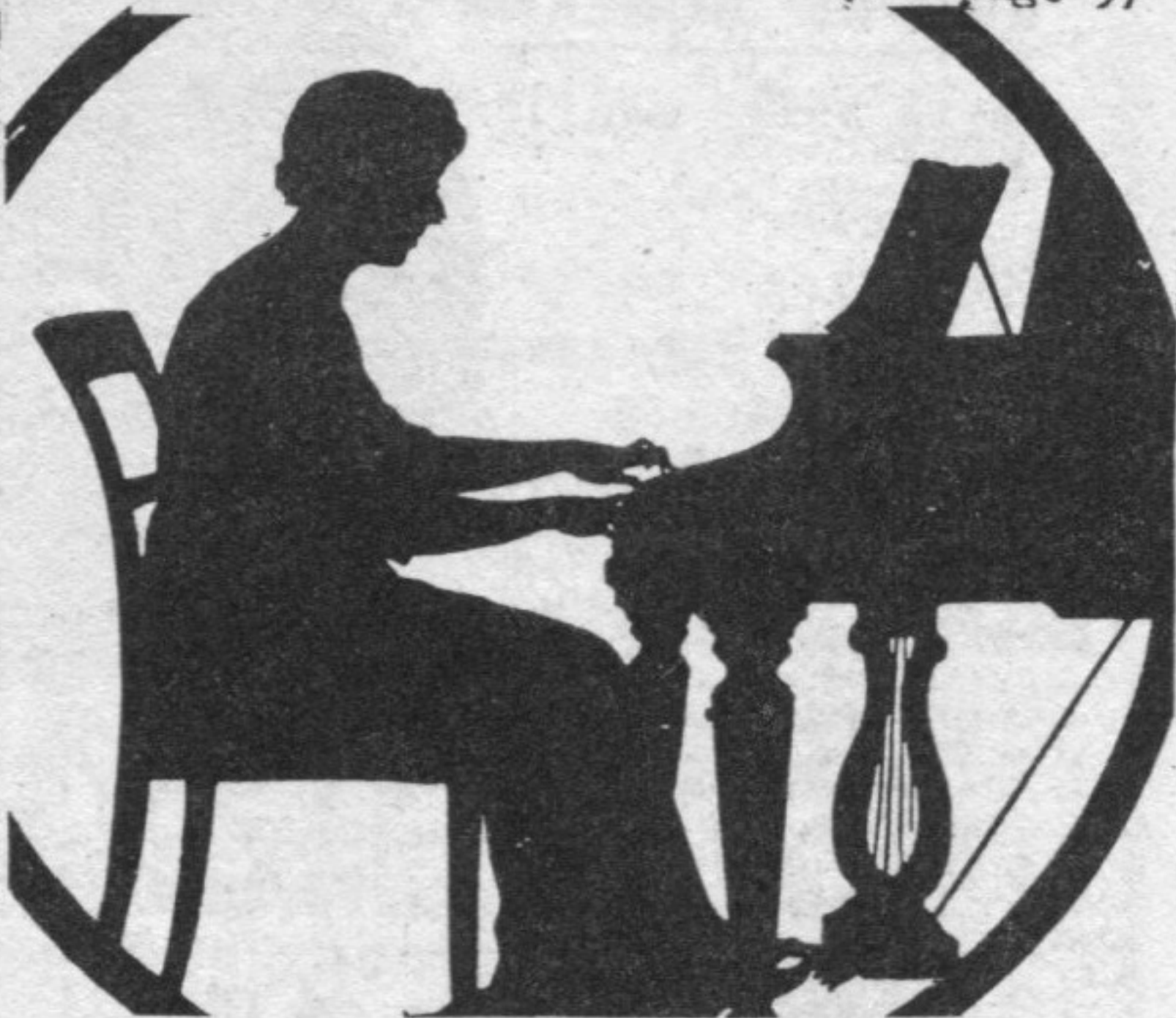
65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205

PLAZA Carl Kendziora
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Capitol RECORDS
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RAGGING the CLASSICS

JOHN SAM LEWIS (see page 9)



WANDA LANDOWSKA

Ernest L. Stevens

INDEX No.

EDISON RE-CREATION

50933-L
ON A LITTLE SIDE STREET
(Introducing: "Baby's Eyes")
(Harris-Howard)
Piano Solo
ERNEST L. STEVENS
1553

ERNEST L. STEVENS

"MR. EDISON'S RIGHT-HAND MUSIC MAN"
by Ronald J. Grable

****and featuring a listing of the
Ernest L. Stevens Piano Recordings - Compiled by Wile -

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FRASE-ABRAMS
corrections
and
additions to:
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DANCE BAND
DISCOGRAPHY
1917-1942
VOLUME I
IRVING ARONSON TO ARTHUR LANGE
BRIAN RUST
(continued)

REVIEW***
Brian
Rust's
Jazz
Records
4th
Edition
(see
page 3)

Capitol RECORDS
Sunset and Vine
FIRST WITH THE HITS FROM HOLLYWOOD

(see page 4)



(Tex Ritter ca. 1950)
Photo courtesy of Ed Tabor

TEX RITTER

THE COMPLETE CAPITOL DISCOGRAPHY
By D. TOBORG

What follows is probably the most extensive Capitol Records research that has ever been attempted by anyone. It was put together from the actual work books of Ken Nelson and Lee Gillette shortly before they left Capitol.

When Johnny Bond first contacted me about using the Ritter discography and I wrote him that mine was incomplete because we could not get Capitol cooperation he contacted Bill Boyd at Capitol. Boyd had a complete title listing typed up but we found this to be inadequate. Only the master numbers of the initial releases were noted but not the master numbers of subsequent rerecordings. Bond then went to Frank Jones, a Capitol Vice President in charge of Country/Western releases, in regards to his Ritter Biography The Tex Ritter Story (RR 146/147) and Jones promised Bond Capitol's full cooperation. Ken Nelson and Lee Gillette supplied Bond with their work books and Bond passed Xeroxes on to Ed Tabor and myself. Then began the pain staking job of each of us typing up a list which spanned 30 years of Capitol's history and comparing it. As might be expected there were discrepancies and sessions which were left out. Ed met with Ken Nelson and the result was that most of the discrepancies were resolved.

We have tried to corroborate all release numbers listed in the Nelson and Gillette work books. We have either acquired copies of the releases or checked catalog listings. There were some release numbers listed by both Nelson and Gillette which we have not been able to corroborate and where this occurred we noted this in the sessions where they occurred. There is still work to be done as far as the foreign releases go. Europe is rather easy but now releases are starting to pop up in Japan and I am sure there will be more. At any rate we now know all Ritter titles, recording dates, master and session numbers and we now pass these on. There are a great many unissued recordings, particularly in the juvenile area and, hopefully, Capitol will see fit to issue them some day. Only public response will decide this.

Results of "Name Your Favorites Poll"
DISCOVERY!
by Roy Evans
(see page 14)

(see page 12)

Modern Eyes-zing
Bob Porter
Masters Listing

Majestic RECORDS

(T-1106)
FOX TROT
Album M-16

TAKE ME IN YOUR ARMS

(Markush-Parish)
NAT BRANDWYNNE AND HIS ORCHESTRA
1128 B

MADE BY ELITE RECORD MFG.

ELITE

RECORD

MADE IN U.S.A.

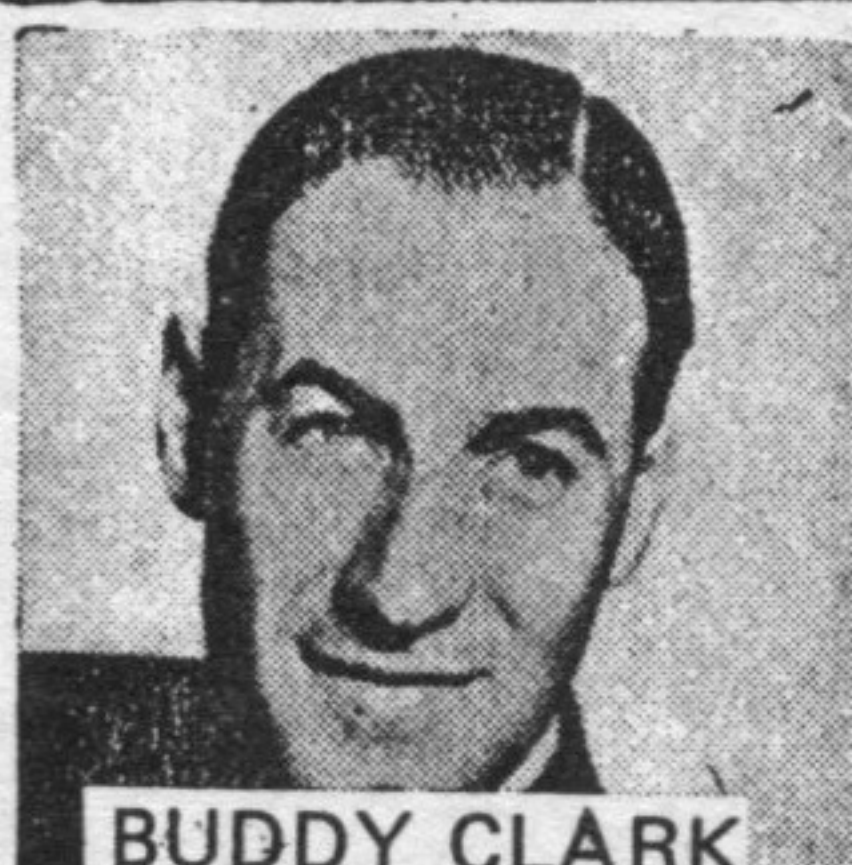
7034

I JUST KISSED YOUR PICTURE

GOODNIGHT - F. T.
(David-Kent)
ALLEN MILLER and his
ORCHESTRA
with vocal refrain

DISCOGRAPHY IN
GEORGE BLACKER

ELI's "HIT" MAN (see page 2)



BUDDY CLARK
"DISCOGRAPHY"
(concluded)
R.E.M. (Bob) Got ttleb
(see page 16)

DISCO-ING IN GEORGE BLACKER

Eli's "HIT" man!!*****

**** PART. TWO ****
(see RR161/2
for Part 1)

((Refer to Eli Was An Operator
by Blacker (RR149/50 & 151/52)

and Koester(161/2) for background
information on Eli's "HIT"))..and
has anybody a picture of Eli
Oberstein?..(more on the Eli
Operator saga is on tap)....

NOTE: It has been called to my attention that I made
a dumb blunder in describing the Les Hite session com-
prising mxs. W151 thru W154 as being noteworthy for
being Dizzy Gillespie's recording debut. This is not
so, as Diz had recorded earlier -- in 1939 with Lionel
Hampton and Cab Calloway, for instance. His solo on
"Jersey Bounce" IS said to be his first such effort
in the bop style. To be very precise about it, I should
probably add that I am exempting from consideration
LP reissues probably made from recordings not origin-
ally intended for commercial issue. In any event, I
apologize both to Diz himself and his many fans, from
whom I suspect I'll be hearing in due course --- GB

***** HIT mxs. continued *****

To complement the listing of Majestic masters that
Bob Porter has begun in this publication, I have de-
cided to serialize in similar form all the earlier
Elite and Hit masters from W101(the beginning of the
series)to T 497, where Bob has started. There are,
inevitably, some holes in the series, and it goes
without saying that we'll welcome any additions
which will fill them in; even one record's worth
is helpful. Data quoted here gathered, in large
part, by Bill Korst, with additions by Harold Flak-
ser and this writer. Editorial comments and senile
maunderings which may appear from time to time are
exclusively my responsibility. Now to business:

-ARTHUR FIELDS WITH ORCHESTRA

- W212 "There's a Star-Spangled Banner Waving
Somewhere" Hit 7021a
- W213 "I Found a Peach in Orange, New Jersey"(In
Apple Blossom Time) Hit 7021b
- (Note: W214 thru W217 untraced; by Fields?)
- W218 "Der Fuehrer's Face" Hit 7023a
- W219 "Gee, But It's Great to Meet a Friend(From
Your Home Town)" Hit 7023b

W220 thru W224 untraced

-THE SEALANDAIR BAND

- W225 "Semper Paratus" - March Hit 8014b
- (Note: the reverse side of this record has a
master number prefixed with E. These E-prefix
numbers, which show up only on certain of the
8000's series records, are obviously unrelated
to the W-prefix series listed here. As yet,
only about six or seven of them have been
traced. WE NEED HELP WITH THE 8000'S SERIES! - GB)

-JOHNNY JONES & HIS ORCHESTRA

- W226 "Moonlight Mood(v unid.) Hit 7024a
- W227 "I Had the Craziest Dream" (v unid.)
Hit 7024b
- W228 "Moonlight Becomes You" Hit 7022a
- W229 "Tickety Boo" Hit 7022b
- (vocalists, if any, unidentified. For the
most part, they are anonymous on these
"sneaky-Pete" issues -- and in many cases,
it's just as well! - GB)

W230 thru W232 untraced

-PETE PIPER & HIS ORCHESTRA

- W233 "Here Comes the Navy" Hit 7028a
- W234 "When the Lights Go On Again" Hit 7026a

-THE CHICAGOANS ORCHESTRA

- W235 "Serenade in Blue" Hit 7027a
- (Note: reverse side of 7027 was a Varsity mast-
er by Lou Breese's Orchestra - GB)

-EMIL DAVIS & HIS SOCIETY ORCHESTRA

- W236 "The Steam is On the Beam"(v unid.)
Hit 7029a

-THE SEALANDAIR BAND

- W237 "The Caissons Go Rolling Along"(U.S.
Field Artillery March) Hit 8012b
- (Note: reverse of this is another of those
mysterious E-prefix masters - GB)

-EMIL DAVIS & HIS SOCIETY ORCHESTRA

- W238 "You'd Be So Nice to Come Home To"(v.
unid.) Hit 7029b

-PETER PIPER & HIS ORCHESTRA

- W239 "Praise the Lord and Pass the Ammunition"
(v The Peppers - girls' trio, much in-
ferior to the Andrews Sisters) Hit 7026-b
- W240 "Ten Little Soldiers"(v the Peppers)
Hit 7028b
- (Belated Note: The Peppers did the vocal honors
on mxs. W233 and W234 above - GB)

-PETER PIPER & HIS ORCHESTRA

- W241 "The Widow Brown"(v Piper Quartet) Hit 7032a
- W242 "I'd Do It Again"(v Red Pepper) Hit 7032b
- W243 "Please Think of Me"(v Pepper Qt.) Hit 7033a
- W244 "Rose Ann of Charing Cross"(v Black Pepper)
Hit 7033b

(Note: I have heard Hit 7033, and can report, if
anyone cares, that the "Pepper Quartet" seems to
consist of the girls' trio known otherwise as
"The Peppers" plus a male voice who may be the
"Black Pepper" of mx. W244. Whether he changed
color to "Red Pepper" for mx. W242, I have no
idea. This "pepper" motif does prompt me to one
further remark: gesundheit! - GB)

-EMIL DAVIS & HIS FAMOUS SOCIETY ORCHESTRA

- W245 "There Are Such Things"(v ??) Hit 7031-a
- W246 "Why Don't You Fall In Love
with Me?" (v ??) Hit 7031-b

-ALLEN MILLER & HIS ORCHESTRA

- W247 "I Just Kissed Your Picture Goodnight"(v
unid. girl) Hit 7034a
- W248 "Daddy's Letter"(v unid.) Hit 7035a
- (Note: reverse of 7035 is a Rex Irving master
from Royale - GB)
- W249 "Rosie the Riveter"(v mixed qt.) Hit 7034b

-HAL GOODMAN & HIS MUSICAL COMEDY ORCHESTRA

- W250 "He's a Right Guy"(v unid. girl)-Beguine
Hit 7036a
- W251 "Could It Be You?"(v unid. male) Hit 7036b

W252 untraced

- W253 "I Don't Believe in Rumors(v) Hit 7037a

-WILLIE KELLY & HIS ORCHESTRA

- W254 "Tonight I'm Gonna See Baby"(v unid. male)
Hit 7039a

-JOHNNY JONES & HIS ORCHESTRA

- W255 "I Dreamt the War was Over"(v unid. male)
Hit 7038a

-WILLIE KELLY & HIS ORCHESTRA

- W256 "You're Irish and You're Beautiful"(v un-
id. male, same as on W254) Hit 7039b

-JOHNNY JONES & HIS ORCHESTRA

- W257 "I've Heard That Song Before"(v unid. male,
same as on W255 above) Hit 7038b

-HAL GOODMAN & HIS ORCHESTRA

- W258 "Don't Get Around Much Anymore"(v ??)
Hit 7037b

-WILLIE KELLY & HIS ORCHESTRA

- W259 "Taking a Chance on Love"(v ??) Hit 7040a
- W260 "Someone Else's Sweetheart"(v ??) Hit 7040b

-JOHNNY JONES & HIS ORCHESTRA

- W261 "It Started All Over Again"(v ??) Hit 7041a

-PETER PIPER & HIS ORCHESTRA

- W262 "What's the Good Word, Mr. Bluebird?"(v unid.
male) Hit 7043a
- W263 "My Dreams of Tomorrow"(v ??) Hit 7042a

-JOHNNY JONES & HIS ORCHESTRA

- W264 "No Star is Lost" Hit 7041b

-PETER PIPER & HIS ORCHESTRA

- W265 "There's a Harbor of Dreamboats"(v ??)
Hit 7043b

-ALLEN MILLER & HIS ORCHESTRA

- W266 "We Mustn't Say Goodbye"(v ???) Hit 7044a

-PETER PIPER & HIS ORCHESTRA

- W267 "When the Shepherd Leads the Sheep Back
Home" (v ???) Hit 7042b

-ALLEN MILLER & HIS ORCHESTRA

- W268 "There's a Ray of Sunshine" (v ???) Hit 7044b
- W269 thru W276 untraced

-WILLIE KELLY & HIS ORCHESTRA

- W277 "The Right Kind of Love"(v ???) Hit 7049a
- W278 "Wait for Me Mary" (v ???) Hit 7049b

-JOHNNY JONES & HIS ORCHESTRA

- W279 "It's Always You"(v ??) Hit 7047a
- (Note: reverse of this is a Johnny Green master
from Royale - GB)

-WILLIE KELLY & HIS ORCHESTRA

- W280 "You'll Never Know" (v ??) Hit 7046a

-ALLEN MILLER & HIS ORCHESTRA

- W281 "I Never Mention Your Name(Oh No)" (v
unid. male, not same as W282) Hit 7048a
- W282 "In the Blue of Evening"(v unid. male)
Hit 7048b
- W283 "It Can't Be Wrong" (v ??) Hit 7045a
- (Note: reverse of above by Chas. Baum, from Royale)

-WILLIE KELLY & HIS ORCHESTRA

- W284 "Comin' In on a Wing and a Prayer"(v ??)
Hit 7046b

-ALLEN MILLER & HIS ORCHESTRA

- W285 "I Heard You Cried Last Night"(v ??)
Hit 7053a

-JOHNNY JONES & HIS ORCHESTRA

- W286 "Look at You" (v ??) Hit 7050a

-ALLEN MILLER & HIS ORCHESTRA

- W287 "Don't Worry"(V unid. girl) Hit 7054a

-JOHNNY JONES & HIS ORCHESTRA

- W288 "I Don't Want Anybody(If I Can't Have You)"
(v ???) Hit 7051a
- W289 "Ev'ry Little Bit Helps" (v ??) Hit 7051b
- W290 "Johnny Zero" (v ??) Hit 7050b

-ALLEN MILLER & HIS ORCHESTRA

- W291 "Nevada" (v ??) Hit 7053b
- W292 "You Rhyme with Everything That's Beautiful"
(v unid. male) Hit 7054b

(Note: The following eight sides by the Juanita Hall
Chorus were issued in Hit album H-111. Note the dif-
ferent letter prefix. Unlike the "sneaky-Pete" dance
band sides listed from W212 onward, these were done
more or less legitimately. - GB)

-JUANITA HALL CHORUS(CHOIR?), Unaccompanied

- M293 "The Creation" - Pt. 1 Hit 8043a
- M294 "The Creation" - Pt. 2 Hit 8043b
- M295 "Go Down Death" - Pt. 1 Hit 8046a
- M296 "Go Down Death" - Pt. 2 Hit 8046b
- M297 "Listen, Lord" * Hit 3015a, Hit 8045a
- M298 "Noah and the Ark" - Pt. 1 Hit 8044a
- M299 "Noah and the Ark" - Pt. 2 Hit 8044b
- M300 "The Crucifixion" Hit 3015b, Hit 8045b
- (Note: Hit 3015 is a dubbed-master reissue, vintage
ca. 1949, put out by Eli's Wright Record Corp. of
Meriden, Conn. The Juanita Hall Chorus made
another 4-disc album for Hit -- of Stephen Foster
songs -- but the records have not come to light
and the masters remain untraced. The "sneaky-Pete"
dance band sides resume below, and with them, the
W master prefix. - GB)

-PETER PIPER & HIS ORCHESTRA

- W301 "If You Please"(v unid. male) Hit 7057a
- W302 "Sunday, Monday or Always"(v unid. male)
Hit 7057b
- W303 "In My Arms" (v ??) Hit 7055a

-HAL GOODMAN & HIS ORCHESTRA

- W304 "Fortune for a Penny" (v ??) Hit 7058a

-PETER PIPER & HIS ORCHESTRA

- W305 "Take It Off the E String"(sic;??)-(v ??)
Hit 7055b

-HAL GOODMAN & HIS ORCHESTRA

- W306 "Take It From There"(v ??) Hit 7056a
- W307 "Put Your Arms Around Me, Honey"(v ??)
Hit 7056b
- W308 "More than Anything in the World"(v ??)
Hit 7058b
- W309 "I Need a Guy to Tie My Tie"(v ??)/Hit 7059a

-JOHNNY JONES & HIS ORCHESTRA

- W310 "There'll Soon Be a Rainbow"(v ??)/Hit 7060-a

-PETER PIPER & HIS ORCHESTRA

- W311 "How Sweet You Are" (v ??) Hit 7061a

-WILLIE KELLY & HIS ORCHESTRA

- W312 "I Dug a Ditch" (v ??) Hit 7062a

comments GEORGE A. BLACKER
to: 48 FOOTE STREET (cont'd on page 11)
CHESHIRE, CONN. 06410

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This monumental work stands alone. There is no rival in sight.

VOLUME 1

Irving Aaronson
to Abe Lyman

- If you are a record buff and discographer with a penchant to carry on further discographical research.....

- If you are a musician or musical historian.....

- If you are in the business of jazz records.....

- If you are an author, composer, songwriter or publisher.....

- If you are a legal eagle in copyright law.....

- And if you are a reader of Record Research Magazine....

..... You Do Need This Invaluable, Statistical Work Extrordinaire.....

I proudly 'borrowed' excerpts from the dust jacket (illustrated here) which ably describe the contents. The Song and Artists Indices give you an insight of the great erudition of the work. It is definitely a springboard reference work for future research. Rust's skillful, almost computer-like, coordination of past research by scores of discographers, is a marvel in discographical dexterity. The only criticism I have at this point is that the dust jacket does not list the number of pages for the volume set. They have an astounding 1996 pages. They just couldn't make it to 2000!! (smiles!)

Arlington House is the publisher. They are located at 165 Huguenot Street, New Rochelle New York 10801.....

-Len Kunstadt

VOLUME 2

Abe Lyman
to Bob Zurke

COMING attractions: BLACK PATTI, her story and the record label named in her honor; the LARRY LUCIE story; the CLYDE BERNHARDT saga; Blues Research re-prints and future projects; the Gennett BELLS; the COLUMBIA 15000 Folk Series; a surprise parade of CHAMPION Record statistics; an EDWIN FRANKO GOLDMAN historical; CLIMAX, the mysterious earliest Columbia Records; a report on RECORD RESEARCH ASSOCIATES meetings; a photorama tribute to the great blues star, VICTORIA SPIVEY, and much more! including loads of filling in discographical entries. Notes on JOE CANLULLO and JOHNNY SYLVESTER interviews have been located. The 30s CROWN project has been ready - and we are flooded with music rolls information..... Cheers/LK

FROM

record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

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**Thank You, Len Kunstadt for RR

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ISSUE 9: Nashboro, Excello (Hansen), John Brim Disco, Nasco, Zil, Blues Reviews Label, Index of Issue 1 to 8.

Issue 12 (all gone!)

Issue 13: (all gone!!)

Issue 14: Columbia 30000 and Mercury 8000

Issue 15: Manor, Arco, Regis and I.O.B.

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RECORD RESEARCH

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE • BROOKLYN, N. Y. 11205

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to representative DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS ...

EDITORS - Len Kunstadt and Bob Colton

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TEX RITTER

PART ONE *****
1942 through 1952

THE COMPLETE CAPITOL DISCOGRAPHY

By D. TOBORG

The release numbers have been listed with the 78 RPM recordings first, followed by the 45s, 45 RPM Extended Play, 33 1/3 LP and foreign listings. There are some Capitol prefixes which may need some clarification. The F prefix means the release was in both 78 and 45 versions. T is the monaural LP listing. (S)T means it was released in both monaural and stereo versions. (D)T is Duophonic sound recordings released in both mono and stereo. ST means it was only released in stereo. EAP is the Extended Play code as regards 45 EP recordings. Some of the multi artist LPs have the number of records identified within the prefix. STBB is a 2 record set and STFL is a 6 record set. PROM is the promotional code. I am almost certain that there are promotional releases of all recordings but we have only listed those promotional recordings which have become known to us.

Corrections and additions are welcome especially as far as the Nelson and Gillette unverified release numbers goes.

Johnny Bond passed away on Monday, June 12, in Burbank. He was 63. The completion of the Tex Ritter discography is our sincere tribute to him.

The footnotes on the following research refer to these numbers:

- (1) On Ken Nelson's list unverified by us.
(2) On Lee Gillette's list unverified by us.
(3) On Ken Nelson's and Lee Gillette's lists unverified by us.
(4) We believe this to be an alternate take.

Session (None Assigned) *Tex Ritter with The Texans*
June 11, 1942
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
26	Jingle, Jangle, Jingle	Capitol 110 Capitol 15215 Capitol SKC 11241 Capitol 8X3K 11241 (1) Capitol STBB 23095 (1) Capitol ST 23445 Capitol DUO 112 (England) Capitol ECR 9339 (Japan)
27	Someone	Capitol 132 Capitol 15257
28	Goodbye, My Little Cherokee	Capitol 110
29	I've Done The Best I Could	Capitol 132 Capitol SKC 11241 Capitol 8X3K 11241 Capitol DUO 112 (England)

The following are the side men who accompanied Tex Ritter on his early Sessions.
Johnny Bond, Eddie Kirk, Merle Travis, Wesley Tuttle on Guitars.
Paul Sells was Arranger and played Accordion, Piano and Organ.
Frankie Marvin was on Steel Guitar. Charles and Marge Linville and Harold Hensley were on Violins. Buddy Cole was also on Organ. Cliffie Stone was on Bass Viol and Bond, Kirk, Travis, and Tuttle served as Voices.

Session 9 *Tex Ritter with The Texans*
November 23, 1943
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
115	There's A New Moon Over My Shoulder	Capitol 174 Capitol 15215 Capitol ST 884 Capitol 8XT 884 Capitol SM 884 Capitol 8M 884 Capitol T 2275 Capitol (D)T 2595 Capitol X 2595 Capitol SKC 11241 Capitol 8X3K 11241 Capitol DUO 112 (England) Capitol 1M 048-81 430 (Europe) Capitol 1M 225-81 430 (Europe) Capitol SPR 80531 (Holland) Capitol 1M 278-81 (C) (Europe) Capitol ECR 8174 (Japan) MFP 1 M048-81430 (Europe) EMI OU 2018 (Europe)
116-2	Have I Stayed Away Too Long?	Capitol 147 Capitol 15258 Capitol CT 1020 (England)
117-2	I'm Wastin' My Tears On You	Capitol 174 Capitol 15258 Capitol EAP-1-431 Capitol SKC 11241 Capitol 8X3K 11241 Capitol DUO 112 (England)
118	There's A Gold Star In Her Window	Capitol 147 Capitol CT 1020 (England)

Session 55
September 20, 1944
Hollywood, California

Tex Ritter with The Texans

MASTER NUMBER	TITLE	RELEASE NUMBER
288-3	Jealous Heart	Capitol 179 Capitol 15256 Capitol (F) 1629 Capitol EAP-I-431 Capitol (D)T 2595 Capitol X 2595 Capitol SKC 11241 Capitol 8X3K 11241 (1) Capitol ST 23443 Capitol DUO 112 (England)
289-2	I'm Gonna Leave You Like I Found You	Capitol 253 Capitol 15256 Capitol SKC 11241 Capitol 8X3K 11241 Capitol DUO 112 (England) (4) Pickwick JM/JS 6043 (4) Pickwick PTP 2020
290-1	We Live In Two Different Worlds	Capitol 179 Capitol 15259 Capitol (D)T 2595 Capitol X 2595
291-2	How Was I To Know?	Unissued

Session 60
September 27, 1944
Hollywood, California

Tex Ritter with The Texans

MASTER NUMBER	TITLE	RELEASE NUMBER
302-4	You Will Have To Pay	Capitol 223 Capitol (D)T 2595 Capitol X 2595 Capitol SKC 11241 Capitol 8X3K 11241 Capitol DUO 112 (England)
303-2	Long Time Gone	Capitol 253 Capitol 15261 Pickwick JM/JS 6043 Pickwick PTP 2020
304	In Case You Change Your Mind	Unissued
305-1	It's Never Too Late	Capitol 15309

Session 145
April 30, 1945
Hollywood, California

Tex Ritter with Paul Sells and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
624-3	San Antonio Rose	Capitol 20065 (BD-27) (3) Capitol 34-40179 Capitol EBF 4004 Capitol H 4004 Pickwick JM/JS 6043 Pickwick PTP 2020 Capitol CL 6552 (England) Capitol ECR 8174 (Japan)
625-3	Try Me One More Time	Capitol 20066 (BD-27) (3) Capitol 34-40180 Capitol EBF 4004 Capitol H 4004 Capitol CL 6552 (England)
626-4	Green Grow The Lilacs	Unissued

Session 146
May 1, 1945
Hollywood, California

Tex Ritter with Paul Sells and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
627-1	Boll Weevil	Capitol 20066 (BD-27) Capitol 40084 Capitol (F) 2174 Capitol EBF 4004 Capitol H 4004 Capitol (D)T 2595 Capitol X 2595 Capitol PRO 4219/4220 (2) Capitol 34-40180 (1) Capitol ST 23232 Capitol CL 6552 (England) Capitol ECR 8174 (Japan)
628-3	Rounded Up In Glory	Capitol 20067 (BD-27) Capitol 40114 (3) Capitol 34-40181 Capitol EBF 4004 Capitol H 4004 Capitol SKC 11241 Capitol 8X3K 11241 Capitol CL 6552 (England) Capitol DUO 112 (England)

Session 146 (cont'd)

629-2	You Two Timed Me One Time Too Often	Capitol 206 Capitol 15257 Capitol SKC 11241 Capitol 8X3K 11241 Capitol DUO 112 (England)
630-4	Blood On The Saddle (Merle Travis plays the "out-of-tune" guitar.)	Capitol 20067 (BD-27) (3)Capitol 34-40181 Capitol (F) 1058 Capitol (F)1631 Capitol 6019 Capitol 6208 Capitol EBF 4004 Capitol H 4004 Capitol SKC 11241 Capitol 8X3K 11241 Capitol ST 23445 Capitol C 388 (Canada) Capitol CL 6552 (England) Capitol CL 13490 (England) Capitol DUO 112 (England) Capitol ECR 8174 (Japan)

Session 147
May 7, 1945
Hollywood, California

Tex Ritter with Merle Travis and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
631-3	Chisholm Trail	Capitol 20065 (BD-27) (3)Capitol 34-40179 Capitol EBF 4004 Capitol H 4004 Capitol CL 6552 (England) Capitol ECR 8174 (Japan)
632-3	Bad Brahma Bull	Capitol 20068 (BD-27) (3)Capitol 34-40182 Capitol (F) 1058 Capitol EBF 4004 Capitol H 4004 Capitol (D)T 2595 Capitol X 2595 Capitol SKC 11241 Capitol 8X3K 11241 Capitol C 388 (Canada) Capitol CL 6552 (England) Capitol CL 13490 (England) Capitol DUO 112 (England)
633-2	Rye Whiskey	Capitol 20068 (BD-27) Capitol 40084 (3)Capitol 34-40182 Capitol (F) 885 Capitol (F) 1631 Capitol EBF 4004 Capitol H 4004 Capitol (D)T 2595 Capitol X 2595 Capitol SKC 11241 Capitol 8X3K 11241 Capitol C 232 (Canada) Capitol CL 6552 (England) Capitol CL 13120 (England) Capitol DUO 112 (England) Capitol ECR 8174 (Japan)
634-3	Billy The Kid	Capitol 20037 (BD-14) Capitol 25070 (DBS-133) (2)Capitol 34-40108 (1)Capitol 54-30109 Capitol ECR 8174 (Japan)
635-2	Texas Rangers	Capitol 20038 (BD-14) Capitol 25071 (DBS-134) (3)Capitol 54-30036

Session 149
May 9, 1945
Hollywood, California

Tex Ritter with Wesley Tuttle and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
636-4	I Love My Rooster	Capitol 20038 (BD-14) Capitol 25069 (DBS-133) (3)Capitol 54-30108
637-3	The Wreck Of Number Nine	Unissued
638-2	Froggie Went A-Courtin'	Capitol 20040 (BD-14) Capitol 25071 (DBS-133) (3)Capitol 54-30036 Capitol SKC 11241 Capitol 8X3K 11241 (1)Capitol ST 23550 Capitol DUO 112 (England)

Session 145 (Continued from April 30) Tex Ritter with Wesley Tuttle and Orchestra
May 15, 1945
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
639-1	Green Grow The Lilacs	Capitol 206 Capitol 15259 Capitol (F) 1629 (2)Capitol 10180 Capitol EAP-1-431 Capitol EAP-1-1323 Capitol (D)T 2595 Capitol X 2595 Capitol SKC 11241 Capitol 8X3K 11241 Capitol CL 13890 (England) Capitol DUO 112 (England) Capitol ECR 8174 (Japan)

Session 150
May 18, 1945
Hollywood, California

Tex Ritter with Wesley Tuttle on Guitar

MASTER NUMBER	TITLE	RELEASE NUMBER
640-3	Night Herding Song	Capitol 20040 (BD-14) Capitol 25069 (DBS-133) (3)Capitol 54-30108
641-3	The Pony Express	Unissued
642-2	The Phantom White Stallion Of Skull Valley	Capitol 20039 (BD-14) Capitol 25072 (DBS-134) (3)Capitol 54-30037

Session 181
July 27, 1945
Hollywood, California

Tex Ritter with Paul Sells and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
742-1	Some Sweet Day	Capitol 57-40248 Capitol 78-40003 (Canada) Pickwick JM/JS 6043 Pickwick PTP 2020
743-4	Christmas Carols By The Old Corral	Capitol 223 Capitol 15204 Capitol (F) 1264
744-2	Love Me Now	Capitol 327 Capitol 15260 (4)Capitol SKC 11241 (4)Capitol 8X3K 11241 (4)Capitol DUO 112 (England)

Session 183
July 28, 1945
Hollywood, California

Tex Ritter With Wesley Tuttle and Orchestra.

MASTER NUMBER	TITLE	RELEASE NUMBER
745-1	The Wreck Of Number Nine	Capitol 20039 (BD-14) (4)Capitol 25072 (DBS-134) (1)Capitol 54-30037
746-6	The Pony Express	Capitol 20037 (BD-14) Capitol 25070 (DBS-133) (1)Capitol 54-30109

Session 338
July 31, 1946
Hollywood, California

Tex Ritter with The Texans

MASTER NUMBER	TITLE	RELEASE NUMBER
1302-4	Teach Me To Forget	Capitol 40020
1303-3	Have I Told You Lately That I Love You	Capitol 296 Capitol 15260 Capitol (F) 2174 Capitol SKC 11241 Capitol 8X3K 11241 Capitol CL 13355 (England) Capitol DUO 112 (England) Pickwick JM/JS 6043 Pickwick PTP 2020
1304-1	I Was Out Of My Mind	Unissued
1305-2	When You Leave Don't Slam The Door	Capitol 296 Capitol 15261 Capitol SKC 11241 Capitol 8X3K 11241 Capitol DUO 112 (England) Pickwick JM/JS 6043 Pickwick PTP 2020

Session 349
August 9, 1946
Hollywood, California

Tex Ritter with The Texans

MASTER NUMBER	TITLE	RELEASE NUMBER
1336-3	From Now On	Capitol 327 Capitol SKC 11241 Capitol 8X3K 11241 Capitol DUO 112 (England) (4) Pickwick JM/JS 6043 (4) Pickwick PTP 2020
1337-2	Ninety-Nine Years Is A Long Time	Unissued
1338-1	Poor Unwanted Heart	Unissued
1339-1	One Little Tear Drop Too Late	Capitol 366

Session 423
October 16, 1946
Hollywood, California

Tex Ritter with The Texans

MASTER NUMBER	TITLE	RELEASE NUMBER
1469-1	Fort Worth Jail	Capitol 48004 (AD-55) Capitol EBF 4000 (3) Capitol 34-40143
1470-2	I Told My Heart	Unissued
1471-2	Ninety-Nine Years Is A Long Time	Capitol 366
1472-1	I'll Forget If You'll Forgive	Unissued
1478-1	I Don't Want You Any More	Capitol 15375 Pickwick JM/JS 6043 Pickwick PTP 2020

Session 501
December 11, 1946
Hollywood, California

Tex Ritter with The Dinning Sisters and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
1557-4	Cool Water	Capitol 48026 (AD-96) (1) Capitol 54-40217 Capitol (F) 57- 40217 Capitol 78-132 (Canada)
1558-3	Trouble In Mind	Capitol 48026 (AD-96)
1559	The Roving Gambler (This cut Ritter with Orchestra only.)	Unissued

Session 503
December 13, 1946
Hollywood, California

Tex Ritter with the Dinning Sisters and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
1563-4	Down In The Valley	Capitol 48029 (AD-96) Capitol ECR 8174 (Japan)
1564-1	You Are My Sunshine	Capitol 48029 (AD-96) (3) Capitol 54-40217 Capitol (F) 57-40217 Capitol 78-132 (Canada)

Session 516
January 16, 1947
Hollywood, California

Tex Ritter with Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
1596-2	My Heart's As Cold As An Empty Jug	Capitol 15119
1597-2	I Cannot Tell A Lie	Unissued
1598-1	Double Dealin' Darlin'	Capitol 15309 Pickwick JM/JS 6043 Pickwick PTP 2020
1599-1	Toodle-Loe My Darlin'	Capitol 40020

Session 540
February 25, 1947
Hollywood, California

Tex Ritter with Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
1663-2	Bats In Your Belfry	Capitol 40000 Capitol SKC 11241 Capitol 8X3K 11241 Capitol DUO 112 (England)
1664-3	Cattle Call	Capitol 48027 (AD-96) Capitol ECR 8174 (Japan)
1665-1	The Last Mile	Capitol 40000
1666-1	The Prisoner's Song	Capitol 48027 (AD-96) Capitol CT 1009 (England) Capitol ECR 8174 (Japan)

Session 657
July 15, 1947
Hollywood, California

Tex Ritter with Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
2122-2	Don't Make Me Sorry	Capitol 40036
2123-2	I Can't Get My Foot Off The Rail	Capitol 40036 Capitol (D)T 2595 Capitol X 2595 (4) Capitol SKC 11241 (4) Capitol 8X3K 11241 (4) Capitol DUO 112 (England)

Unknown Eddie Kirk Session
October 1947
Hollywood, California

*Kirk sings with his Orchestra.
Ritter does Narration.*

MASTER NUMBER	TITLE	RELEASE NUMBER
2758-3	The Gods Were Angry With Me	Capitol 15176

Session 902
December 23, 1947
Hollywood, California

Tex Ritter with Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
3061-3	Coffee Pot	Capitol (F) 1581 Capitol C-725 (Canada)
3062-4	I've Had Enough Of Your Two Timin' (You've Had Enough Of My Bank Roll)	Capitol 40090 (1) Capitol SQBO 90985
3063-3	Never Mind My Tears	Capitol 57-40248 Capitol 78-40003 (Canada) Pickwick JM/JS 6043 Pickwick PTP 2020
3064-2	Waitin' And Worryin'	Unissued

Session 919
December 29, 1947
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
3102-4	Animal Fair <i>Tex Ritter with Calliope and Sound Effects Animal Effects by Max Terhune</i>	Capitol 25012 (DC-91) (3) Capitol 54-30066 Capitol CCF 3027 Capitol 32094 (CAS(F) 3144) Capitol JAO 3251 Capitol HX 3059
3103-2	Cactus Jackson Had A Ranch <i>Tex Ritter with Guitar and Sound Effects Animal Effects by Max Terhune</i>	Capitol 25014 (DC-91) (3) Capitol 54-30068 Capitol CCF-3027 Capitol 32096 (CAS(F) 3146) Capitol HX 3059 Capitol CL 13794 (England)
3104-1	I Was Born A Hundred Years Ago <i>Tex Ritter with Guitars and Sound Effects</i>	Capitol 25012 (DC-91) (3) Capitol 54-30066 Capitol CCF 3027 Capitol 32094 (CAS(F) 3144) Capitol JAO 3251
3105-2	Thank You <i>Tex Ritter with Guitar and Sound Effects Animal Effects by Max Terhune</i>	Capitol 25013 (DC-91) (3) Capitol 54-30067 Capitol CCF 3027 Capitol HX 3059 Capitol CL 13794 (England)

Session 921
December 30, 1947
Hollywood, California

Tex Ritter with Andy Parker and The Plainsmen

MASTER NUMBER	TITLE	RELEASE NUMBER
3111-6	Pecos Bill	Capitol 40106
3112-2	Egg-A-Bread	Capitol 40106

Session 929
December 30, 1947
Hollywood, California

Tex Ritter with Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
3141-1	Merry Christmas Polka	Capitol 15204 Capitol (F) 1264
3142-2	Dallas Darlin'	Capitol 40090
3143-1	I Just Called To Say Goodbye	Unissued
3144-2	Teneha, Timpson, Bobo And Blair	Capitol 15375 Capitol SKC 11241 Capitol 8X3K 11241 Capitol DUO 112 (England)
3145-3	Rock And Rye <i>Tex Ritter with Guitar</i>	Capitol 15119 Capitol CL 13355 (England)

Session 937 *Tex Ritter with Guitars*
December 31, 1947
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
3174-2	The Green Grass Grew All Around	Capitol 25014 (DC-91) (3) Capitol 54-30068 Capitol CCF-3027 Capitol 32096 (CAS(F) 3146) Capitol HX 3059
3175-2	Big Rock Candy Mountain	Capitol 25013 (DC-91) (3) Capitol 54-30067 Capitol CCF 3027 Capitol HX 3059 Capitol SKC 11241 Capitol 8X3K 11241 Capitol DUO 112 (England)

Session 945 *Skybird Effects No. 1 Guitar Background*
January 15, 1948 *(From Inter-Office Memo to Lee Gillette)*
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
2917	Skybird Part 1	Unissued
2999	Skybird Part 2	Unissued
3116	Skybird Part 3	Unissued
3117	Skybird Part 4	Unissued
3122	Skybird Part 4B	Unissued

Session 969 *Tex Ritter with Buddy Cole on Organ*
March 25, 1948
Montgomery, Alabama

MASTER NUMBER	TITLE	RELEASE NUMBER
3273-4	Deck Of Cards	Capitol 40114 Capitol (F) 885 Capitol (F) 1665 Capitol SKC 11241 Capitol 8X3K 11241 Capitol H 9107 (1) Capitol STBB 23113 Capitol C-232 (Canada) Capitol CT 1117 (England) Capitol DUO 112 (England)

(ET discovered that between the Introduction and the Recitation on 40114 there is a 4 second gap whereas on the F1665 and SKC11241 reissues there is only 1 second. At the end of the recording there is a 6 second organ solo on 40114 and 9 seconds on 1665 and SKC11241. The Recitation is identical on both).

Session 1004 *Tex Ritter with The Starlighters*
June 25, 1948
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
3351-6	The Pledge Of Allegiance	Capitol (F) 1141 Capitol 7-30122 Capitol SKC 11241 Capitol 8X3K 11241 Capitol C-466 (Canada) Capitol DUO 112 (England)
3352-5	Gettysburg Address	Capitol 7-30122

Session 1204 *Tex Ritter with Orchestra*
March 28, 1949
Charlotte, North Carolina

MASTER NUMBER	TITLE	RELEASE NUMBER
4040-2	Careless Hands	Capitol 57-40155 Capitol CL 13120 (England)
4041-1	Ol' Shorty	Capitol 57-40155 Capitol (F) 1665

Session 1260 *Tex Ritter with Guitar*
April 28, 1949
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
4175-2	Jesus Loves Me	(1) Capitol 05-30085
4176-2	I'll Be A Sunbeam	(1) Capitol 05-30085
4177-2	Yankee Doodle	(1) Capitol 05-30084
4237-2	She'll Be Coming 'Round The Mountain When She Comes	(1) Capitol 05-30084 Capitol ECR 8174 (Japan)

(New Master Numbers were assigned for use on the following Toyland releases)

11514	She'll Be Coming 'Round The Mountain When She Comes	Capitol J-1
11515	Yankee Doodle	Capitol J-1
11516	I'll Be A Sunbeam	Capitol J-2
11517	Jesus Loves Me	Capitol J-2

Session 1590 *Tex Ritter with Eddie Kirk and Orchestra*
January 6, 1950
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
5378-2	The Eyes Of Texas	Unissued

Session 1606 *Tex Ritter with Orchestra*
January 19, 1950
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
5438-1	Nobody's Fool	Capitol (F) 1188 Capitol C-493 (Canada)
5439-14	Boogie Woogie Cowboy	Capitol (F) 928 Capitol C-243 (Canada) Capitol CL 13778 (England)
5440-4	He's A Cowboy Auctioneer	Capitol (F) 928 Capitol C-243 (Canada)

Session 1759 *Tex Ritter with Trio*
May 19, 1950
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
6047-A-1	Two Little Hands	Capitol 7-32020 (DBS-3078) Capitol F-32020 (CBSF-3078)
6047-B-1	Jesus Loves The Little Children	Capitol 7-32020 (DBS-3078) Capitol F-32020 (CBSF-3078)
6048-A-1	Little Feet, Be Careful	Capitol 7-32021 (DBS-3078) Capitol F-32021 (CBSF-3078)
6048-B-1	Away In A Manger	Capitol 7-32021 (DBS-3078) Capitol F-32021 (CBSF-3078)
6049-2	I'll Be A Sunbeam	Capitol 7-32021 (DBS-3078) Capitol F-32021 (CBSF-3078)
6050-3	Jesus Loves Me	Unissued

Session 1760 *Tex Ritter with Orchestra*
May 22, 1950
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
6051-4	I've Got Five Dollars And It's Saturday Night	Capitol (F) 1071 Capitol C-399 (Canada) Capitol CL 13643 (England)
6052-1	Coal Smoke, Valve Oil and Steam	Capitol (F) 1188 Capitol C-493 (Canada)
6053-3	The Fiery Bear <i>Tex Ritter with Trio and Orchestra</i>	Capitol (F) 1141 Capitol C-466 (Canada) Capitol CL 13398 (England)
6054-1	Boiled Crawfish (At Te Maurice) <i>Tex Ritter with Orchestra</i>	Capitol (F) 1071 Capitol C-399 (Canada)

Session 1771 *Tex Ritter with Tex Ritter's Gospel Quartet and Piano*
June 6, 1950 *(Tex Ritter, Wesley Tuttle, Merle Travis, and Harold Hensley)*
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
6097-3	A Beautiful Life	Capitol (F) 1098 Capitol C-421 (Canada)
6098-4	O Rock Of Ages Hide Thou Me	Unissued
6099-5	Thief On The Cross	Capitol (F) 1098 Capitol C-421 (Canada)
6100-2	Give The World A Smile <i>Tex Ritter with Wesley Tuttle and Orchestra</i>	Unissued
6050-7	Jesus Loves Me <i>Tex Ritter with Trio</i>	Capitol 7-32020 (DBS-3078) Capitol F-32020 (CBSF-3078)

Session 1772 *Tex Ritter with Billy May*
June 6, 1950
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
6101-3	Chicken, My Chicken	Unissued
6102-1	The Picnic Song	Unissued
6103-1	The Cricket Song	Unissued
6104-2	If You Whistle	Unissued

Session 1858 *Tex Ritter with Orchestra*
September 20, 1950
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
6437-2	Stay Away From My Heart	Capitol (F) 1334
6438-3	Wearin' Out Your Walkin' Shoes	Capitol (F) 1581 Capitol C-725 (Canada)
6439-1	Big Blue Diamond	Capitol (F) 1334
6440-3	From The World Of Love	Unissued
6624-3	Three Handed Woman	Unissued
6625-1	Blast Your Hide	Unissued
6626-5	Onward Christian Soldiers <i>Tex Ritter with Organ</i>	Capitol (F) 1267 Capitol C-514 (Canada) Capitol CL 13398 (England)
6627-6	Daddy's Last Letter <i>Tex Ritter with Organ</i>	Capitol (F) 1267 Capitol C-514 (Canada) Capitol CT-1117 (Canada)

Session 1859 *Leon Payne Session. Payne sings with Orchestra.
Ritter does Narration.*
September 26, 1950
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
6644-2	The Great American Eagle	Capitol (F) 1338

Session 2015 *Tex Ritter with Paul Sells and Orchestra*
January 3, 1951
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
6963-5	You're Always Brand New	Capitol (F) 1388 Pickwick JM/JS 6059 Pickwick PTP 2020
6964	There's No One To Cry Over Me	Capitol (F) 1453 Pickwick JM/JS 6059 Pickwick PTP 2020 Capitol C-640 (Canada)
6965-16	My Bucket's Been Fixed	Capitol (F) 1388 Pickwick JM/JS 6059 Pickwick PTP 2020
6966-6	If I Could Steal You From Somebody Else	Capitol (F) 1453 Capitol C-640 (Canada)

Session 2120 *Tex Ritter with Orchestra*
April 3, 1951
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
7383	Blue Tail The Red Fox	Capitol 32047 (CAS(F) 3100)
7384	The Noise Song	Capitol 32047 (CAS(F) 3100)

Session 2282 *Tex Ritter with Orchestra*
August 13, 1951
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
7914	Rock All The Babies To Sleep	Capitol (F) 1783 Capitol CL 13643 (England)
7915	Tennessee Blues	Capitol (F) 1783 Pickwick JM/JS 6059 Pickwick PTP 2020
7916	Mr. Buzzard	Capitol 32051 (CAS(F) 3103) Capitol C] 113 (England)
7917	Carbon The Copy Cat	Capitol 32051 (CAS(F) 3103) Capitol C] 113 (England)

Session 2493 *Tex Ritter with Les Baxter and Orchestra and Chorus*
January 16, 1952
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
9606	As Long As The River Flows On	Capitol (F) 1977 Capitol CL 13718 (England)
9607	When My Blue Moon Turns To Gold Again	Capitol (F) 1977 Capitol CL 13718 (England)

Session 2540 *Tex Ritter with The Oklahoma Sweethearts and Western Combo*
February 22, 1952
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
9768	The Letter Edged In Black	Capitol (F) 2034 Capitol CL 13944 England
9769	Springtime In The Rockies	Unissued
9770	There Shall Be Showers Of Blessing	Capitol (F) 2034 Capitol CL 13768 (England)
9771	When It's Lamp Lightin' Time In The Valley	Unissued

Session 2545 *Tex Ritter with Cliffie Stone and Western Combo*
February 25, 1952
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
9778	Go On! Get Out!	Capitol (F) 2120 Capitol 6091 Pickwick JS 6075 Pickwick P8-241 Capitol CP 169 (Australia) Capitol C-1011 (Canada) Capitol CL 13923 (England)
9779	The Hills Of Pride	Unissued

Session 2625 *Tex Ritter with Orchestra*
May 9, 1952
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
10084	Everybody Likes A Little Lovin'	Pickwick JS 6075 Pickwick P8-241
10085	Talk Gobbler Talk	Unissued

Session 2631 *Tex Ritter with Orchestra*
May 14, 1952
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
10102	High Noon	Capitol (F) 2120
10103	Love You Big As Texas	Pickwick JS 6075 Pickwick P8-241

(HIGH NOON was originally released with Master Number 10102.
It was subsequently recalled and a Drum was added to the Music
Track. It was then rereleased as Master Number 10485. The 10102
exists as a release.)

10485	High Noon	Capitol (F) 2120 Capitol (F) 1698 Capitol 6091 Capitol 6208 Capitol EAP 1-431 Capitol EAP 1-1323 Capitol T 971 Capitol T 1179 (1) Capitol T 21001 Capitol (D)T 2595 Capitol X 2595 Capitol SKC 11241 Capitol 8X3K 11241 Capitol SL 6900 Capitol 8XL 6900
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(1) Capitol SL 6939
(1) Capitol 8XL 6939
(1) Capitol SCL 6964
(1) Capitol 8XL 6966
(1) Capitol ST 21027
(1) Capitol ST 21040
(1) Capitol ST 23255
(1) Capitol ST 23324
(1) Capitol ST 23445
(1) Capitol STBB 23380
(1) Capitol SQ 93088
(1) Capitol 4XT 21851
(1) Capitol 2XT 21132
(1) Capitol 8XT 21592
Capitol CP 169 (Australia)
Capitol C-1011 (Canada)
Capitol CL 13768 (England)
Capitol CL 13778 (England)
Capitol DUO 112 (England)
Capitol SC 146 52317/18 (Belgium)
Capitol ECR-8174 (Japan)
Horzu (Elektrola) C 152-82 1831/184
(Germany)

***** That covers Part 1....
*THE PERIOD encompassing the
RITTER-CAPITOL recordings
From 1942 through 1952(High Noon).
more to follow!
For other Tex Ritter research
see RR#s 108,109,111,113/4,115,119/20,122,
124,125/6,127,129/30,131,132,
134,135/6,137/8,139/40,146/7
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The FIRST LADY OF THE KEYBOARD
*** WANDA LANDOWSKA *****

Harold Schonberg, in his book *THE GREAT PIANISTS*, called one of Wanda Landowska's entrances on stage one of the greatest entrances of all time. Madame Landowska, according to Schonberg, seemed to float rather than walk to her Pleyel harpsichord, and the fact that she always wore long, billowy dresses seemed to enforce the illusion of floating.

Wanda Landowska was born in Poland and showed extraordinary talents as a pianist early. She studied in Warsaw under the noted Alexander Michelowski (1851-1938), who was perhaps best known as a teacher but was also a pioneer recording artist, one of the first pianists to record for G&T. Schonberg reports Landowska's year of birth as 1877, but she was actually born in 1879 and died in her eightieth year. After making an early reputation as a pianist, Madame Landowska became interested in the harpsichord, which at that time--the turn of the present century--was regarded as an instrument made obsolete by the modern piano. Of course, the piano and the harpsichord are entirely different kinds of instruments. The piano is a percussion instrument; striking the keys cause the hammers to hit the strings. The key to playing the piano well is to create the illusion that it is not a percussion instrument; the pianist seeks to achieve a singing tone. The harpsichord, on the other hand, behaves quite differently. Striking a harpsichord key causes a leather plectrum to pluck the string. In other words, the instrument is more like a guitar in that respect than like a piano. The harpsichord requires a different kind of touch; unlike the pianist, the harpsichord player cannot alter the tone or the volume by the way he touches the keys. He can alter the tone by changing the registration of the instrument, and if his harpsichord has a double keyboard he can play chords that cannot be done on a single manual piano, but he cannot use a pedal to sustain tone.

The fact that the harpsichord is a plucked instrument affected its acceptance at the turn of the century. Madame Landowska, in a television interview years later, said that audiences in countries that had a long tradition of music for plucked instruments accepted the harpsichord more readily than those that did not. She found immediate acceptance in Spain, for instance, but not in Germany. One of her most notable early successes was in pre-revolutionary Russia, which, like Spain, also had a pizzicato tradition. After several triumphs in Russian cities she was told that the great novelist Lev Tolstoy wished to hear her, but Tolstoy, now old, refused to travel to the cities, which he hated, and preferred to stay on his country estate close to his beloved peasants. When Landowska heard that, she said, "if he won't come to me, I shall go to him." Her precious instrument was carefully loaded aboard a sleigh and taken to Tolstoy's dacha. The great novelist was thoroughly delighted with the music, the instrument, and the performer.

Madame Landowska's earliest recordings were piano rolls performed on the Welte-Mignon. I have heard tapes of a few of these performances, and these, coupled with piano recordings she made at much later times, convince me that she would have been regarded as a great pianist if she had stayed with the piano. She could not, however, have dominated the scene as she did with the harpsichord, if she had been exclusively a pianist, for in her day she embodied the harpsichord. Her first harpsichord recordings were done on acoustical Victor in 1924 when she made four sides. They were never reissued; since all four pieces--Handel's "Harmonious Blacksmith," Mozart's "Turkish March" from the Sonata in A-Major, her own "Bourree d'Auvergne," and Scarlatti's "The Hunt"--were all standard Landowska fare. She soon did them over electrically. Not owning any of her acoustics, I had never heard them until last summer when Jim Cartwright played a couple of sides for me. They were quite a revelation. As I have remarked before, the late acoustics had quite good sound, and Landowska's acoustical recordings sound remarkably lifelike. Unless the German companies had a go at recording the harpsichord acoustically, these were probably the very first harpsichord records ever made. Since I had never heard a harpsichord recorded by the acoustical process before, I did not know what to expect when Jim played them for me. The truth was that the process reproduced the instrument with remarkable fidelity. There was no doubt that the performer was Wanda Landowska; no other harpsichord player has ever, so far as I know, quite caught the joie de vivre that the great lady produced on her instrument. She was as unique on the harpsichord as Louis Armstrong was on the trumpet. As good a pianist as she was Madame Landowska could never have achieved on that instrument what she did on the harpsichord.

But Wanda Landowska was hardly an indifferent pianist. With the New York Philharmonic under Artur Rodzinski she performed the Mozart Concerto in C, K. 415 on October 24, 25, and 27, 1946, and the Concerto in E-Flat, K. 482 on December 1-2, 1945. The October 25 and December 2 performances are available on IPA/Desmar 106-107. They



Wanda Landowska as a child



Landowska with her pet dogs in Paris, 1936

were originally released by the International Piano Archives on IPL 106-07 a decade ago. The reissue is supposed to have superior sound, but I retain the original set because somehow in remastering the tape Desmar managed to lose a measure that was on the original IPL. The performances caused a sensation because Landowska seemed to have departed very radically from the printed text.

Louis Biancolli, who, together with Robert Bagar, wrote the Philharmonic program notes in those days, went to Madame Landowska to find out what she was doing. The program notes Biancolli wrote are reproduced in Bagar and Biancolli's *THE CONCERT COMPANION* (New York: McGraw-Hill, 1947). Concerning K. 482, Madame Landowska cited C. P. E. Bach's Preface to his edition of his sonatas as stating, "these days, modification in reiterated passages is absolutely essential. It is expected of every performer." To this Madame Landowska added: "The truth of this axiom becomes evident in the slow section of the finale in which the orchestra proposes a theme that the soloist repeats and has to embellish according to the custom of the era. What today would be described as the taking of 'peculiar liberties' was a sine qua non part of the knowledge of every performer. A virtuoso of the time would never have dared play such a passage as it was written, and those performances which we respect today for their literal devotion would have been called ignorant and barbaric by Mozart's contemporaries . . ." As for K. 415, Madame Landowska declared that it required "more extensive extemporization on the performer's part than any other concerto." What was noteworthy in K. 415 was the use of "Eingaenge" or extemporized brief introductory passages used to suggest alterations in moods. These "Eingaenge," much shorter than cadenzas, which usually close the first and last movements (sometimes the second movement too) of Mozart's concertos, do not seem so radical today, but thirty years ago when concert audiences were still accustomed to the sometimes turgid literalness of certain pianists and conductors, their use must have seemed very startling. When the original IPL set was issued nearly ten years ago I sent a copy to an Australian friend who was quite startled by these apparent "liberties." They are not, in actual fact, liberties at all. What Madame Landowska was attempting to do was to recreate what Mozart would expect to hear from a performances of his concertos. She was much more interested in recreating the spirit of an eighteenth-century performance of the music and trying to clear away the cobwebs of received "tradition" that worshiped the printed page without inquiring as to how and by what authority the printed page was handed down to us.

I hope I may be pardoned for a digression at this point. Although I write about record collecting, I earn my bread as an English professor, and in recent years I have been drawn into textual bibliography. In fact, as I write this column I have just completed the draft of a paper dealing with the use of bibliographical techniques in discography. I mention that to explain why I am so concerned with the question of literal interpretation of musical texts. In both the eighteenth and nineteenth centuries performers were expected to know under what circumstances they could depart from the written or printed text, what ornamentation was permitted, how grace notes should be played, whether doubling could be employed, and the like. Toward the last half of the nineteenth century certain departures from the text that in earlier years would not have been countenanced began to characterize performances. These came about through textual corruption (accidental or wilful) and performance practices that involved changing note values, adding "Luftpausen" (short rests not indicated in the score), tinkering with dynamics, and so forth. The American pianist William Mason (1829-1908), for instance, remarked that at the close of the century pianists were playing Chopin's fast tempi much faster, and slow tempi much slower, than pianists he had heard when he first came to Europe in the middle of the century. Some of the pianists Mason had heard in the middle of the nineteenth century had themselves heard Chopin play, but as the gap between Chopin's time and the performers' widened the practice of Chopin's own time gradually was forgotten, and some performers, such as Paderewski or Pachmann, took extensive liberties with the text.

(to be continued)

SALUTING

One of America's Top Recording Artists

pianist - conductor - Arranger - composer
MR. EDISON'S RIGHT HAND MUSIC MAN

By RONALD J. GRABLE

ERNEST L. STEVENS

**(continued from RR161/2)

Stevens stated,

"I worked for Edison until 1925 or so, but then there were some major shake-ups in company personnel and apparently I was on the wrong side of the politics. So I went out on my own (playing here and there) until the Edison company called me back in '29 to make additional recordings". Stevens said. "They called me in early 1929 and asked if I would be interested in making some new recordings. I said yes and so they told me what they wanted me to play. The recordings would be made at Edison's New York studios then newly located at 261 Fifth Avenue, and the selections would be issued under my real name".

Stevens then described the painstaking process Edison sound men went through to get a good recording of the piano by now using microphones instead of acoustical horns, but I seriously question whether I have enough space for this lengthy dissertation so suffice it to say that the recordings were made using three microphones suspended over the piano and a lot of trouble. (NOTE: A discussion of this process is contained in my review for the Edison National Historic Site of Stevens' recording of "I Loved You Then (As I Love You Now)".

Only two electrically (microphone) recorded selections were issued of Stevens for commercial purposes--both made on February 11th, 1929, which coincidentally was Thomas A. Edison's 82nd birthday. Issued as Cat.#52526 were: "The Sun Is At My Window (Throwing Kisses At Me)" coupled with "I Loved You Then (As I Love You Now)". Some non-commercial recordings were also made by Stevens in '29, but these concerned special long-playing discs made for radio broadcast--such as an organ recital for Station WAAM, etc.,

After the Edison Phonograph Division disbanded in November, 1929, and Thomas A. Edison died in 1931, Stevens began to devote his time almost exclusively to giving piano and organ lessons in his home at 648 Valley Road in Montclair, New Jersey, and later at the 148 Park Street address where, at this writing, he is still actively engaged.

His teaching methods and innovative skills with the piano have always been far in advance of their time and in a certain sense, are reminiscent of Edison's genius in the field of invention, for this is exactly what Mr. Stevens' teaching specialty is: the invention, improvisation and arrangement of chord structures so that compositions can be molded into more musically interesting renditions that will be admired and respected by all for their musical depth and message.

Obviously, space wouldn't permit to reveal all of the information that would be possible to tell about Ernest Stevens...including his business like, yet friendly association with Thomas A. Edison, nor the many anecdotes and humorous aspect if the great inventor.

To the interested reader I can only suggest that if additional information is required, I refer such folk to my reviews of specific selections written for the Edison National Historic Site at Orange, New Jersey, where eventually all issued Stevens records will be researched. As of October, 1978, the following reviews are intact:

Cat.#51049 "Three O'Clock In the Morning" (piano)
#51113 "Jennie" (Quartet)
#51198 "A Kiss In the Dark" from "Orange Blossoms" (piano)
#51249 "Dirty Hands! Dirty Face! --F.T. (orchestra)
#52526 "The Sun Is At My Window (Throwing Kisses At Me)" /
"I Loved You Then (As I Love You Now)". (piano)

The question may also arise: Out of all the records that Stevens made, were any of them his own personal favorites? The answer is--yes. Of his piano solos (issued under his real name): "Swaying--Waltz" (Cat.# 50959); "Three O'Clock In the Morning" / "Hesitation Waltz" (51049); "I Love You" from "Little Jessie James" / "Dreamy Melody" (51268); and "A Smile Will Go a Long, Long Way" (51326). Of his dance orchestra records--all with "Red" Nichols, but particularly "Dirty Hands! Dirty Face!" (51249). Trio records: "All Over Nothing At All" (50987); "Suppose the Rose Were You" (50984); "Love Sends a Little Gift of Roses" / "Hot Lips" (51037). Of his Quartet: "Jennie" (51113).

Mr. Stevens also has many interesting and fond recollections of his 'dealings' with Edison in being both his personal pianist and musical right-hand man, and here are a few.

"One of the most embarrassing incidents that happened", Stevens said, "occurred on a morning when Edison was listening to me play a prospective composition for recording. Usually, he would only have me play a few measures before he would say 'yes' or 'no', but on this particular day I just happened to be playing a selection written in the key of six sharps, which as any fellow musician will attest, is a very difficult key to play in. Well, someone came into the room and I looked up, losing my place. I was frantic because Edison had not as yet said to stop, so I began to improvise on what I had already played and I think also making up a few new melodies along the way. Finally, I just couldn't think up any more stuff to do so I had to stop. Expecting Edison to be furious, I turned around and much to my surprise, found the inventor dreamy-eyed. Edison exclaimed, 'That's wonderful! Take that piece of music over to New York and have it re-written for the symphony orchestra, record it, and when the record is ready, let me hear it'. "Now I was in a fine fix", Stevens said. "There was of course no such music in existence; I couldn't begin to remember what I had played and now admitting to Edison what really happened might have made him angry enough for me to suffer the loss of my job, so I merely replied, 'as you wish, Mr. Edison. In a few days the record came over and I played it for Edison. He only listened to a little bit of it, then put his hands in his pockets and jumped up and down and I think used every curse word in the English language. 'I told you those idiots over in New York don't know what they're doing. Why that sounds no more like what you played for me than anything!', Edison said. 'It's a good thing he didn't ask me to play it again or I'd have been sunk!', Stevens said.

"Also, Edison kept telling me that he just knew there had to be a lot of hidden talent in his factories, so he had me go down to a cement plant of his and bring these tough, burly looking men back up to sing 'Asleep In the Deep', and make test pressings of their renditions. Well, the voices were terrible (!), and I couldn't control the orchestra. They would upset their music stands, throw pans, make all kinds of sounds, etc.,. One day Edison asked to hear some of these test recordings and when he heard the terrible voices along with the commotion, he just shook his head, laughed and said, 'If I hadn't heard it, I wouldn't have believed it'. Thus, Mr. Edison's hidden factory talent was never found."

"When I would travel around with Edison looking for a piano that he would endorse to be used in making our records, we always rode in an open touring car. Edison chewed tobacco and when he would spit, I would have to be ready to duck or suffer the consequences. Unfortunately for me, it seems more often than not that my calculations for dodging the flying tobacco juice was not as accurate as I would have liked, and so I was the unlucky recipient. When

we would return to the laboratory in West Orange, Edison would call me down to his office in the library and ask me what I learned or what interesting observance I had made on the trip. (I felt like saying that when he spit I learned that it came in the back seat where I was, but decided against it) Well, I didn't know what to say so I would mainly just stand there. Edison would explode!" "See, you're just a dummy!", he would say. "Didn't you see the place where they had dumped those expired batteries and how the acid reacted with the natural minerals and chemicals in the earth to form practically all the colors of the rainbow. You didn't see that?" "No, Mr. Edison, I didn't. He sadly shook his head at what I'm sure he must have thought was my incurable stupidity, and for a split second I felt like saying, well, if I didn't have to spend the whole trip like a soldier in a trench, I might have seen something. But I had the highest respect for Mr. Edison, and to my estimation he was the world's greatest man and I guess he could spit on me if he wanted to".

Stevens related that Edison had a standard question concerning music which he put to all of his music directors as to why there were discordant notes when certain pieces of music were played in "thirds" and summarily dismissed them if they couldn't answer it to his satisfaction. Stevens was given a copy of the question in Edison's own handwriting and it stated: "Stevens---Can any tune be arranged so instruments can be used---two using the key and the others a 3d or a 6th? The other two instruments doing the harmony, one instrument keynote different from the first, two keynotes and the other or fourth instrument a third or sixth?"

Sitting at the piano, Stevens says he was able to demonstrate to Edison that anything in the key of C could be arranged in thirds, but that in other keys the sharps prevented arranging "thirds". Stevens said that upon this explanation, Edison gave him a resounding slap on the back and said: "That's all I have wanted to know. These other fellows couldn't tell me why, but you showed me."

In summation: Ernest Stevens was a versatile, genuinely expertise pianist with a matchless keyboard legato; which makes it an even greater shame that Thomas Edison constantly kept Stevens to rendering only the most simple arrangements and really held him back so that in most of his recordings Edison clientele were not allowed to ever really hear what Stevens was fully capable of. (Posterity of course are the ones who actually got the brunt of Mr. Edison's now questionably sage advice to Stevens). Only in a few recordings, (i.e., "I Love You" from "Little Jessie James"; "A Smile Will Go a Long, Long Way"; "Knice and Knifty"; "Greenwich Witch" and "The Sun Is At My Window") when Mr. Edison was absent from the scene, did Stevens ever get to play as he would have liked, and the above recordings are testimony to Stevens' unique talent.

Stevens is also the composer of over one-hundred songs, with which the exception of one written in collaboration with Pierre Norman Connor (Rev. Joseph P. Connor) in 1923 called "Like A Rose", (recorded by Stevens' Trio on Cat.# 51234) were unfortunately all unpublished--unfortunate because this writer has had the privilege of hearing Mr. Stevens play many of these in person and they are superb.

In 1976, I had the distinct honor of visiting Mr. Stevens at his home in Montclair, New Jersey. Playing for me many of the same selections which he recorded for the Edison company more than fifty years ago, I can only say that his renditions left me spellbound--indeed, all of the marvelous technique that he possessed so many years ago were still his to command; in fact, I thought his playing was as good in 1976 as it had been in 1924. This set me to wondering how one of Mr. Stevens' old time fans would react if they were to hear him play today and I think they would exclaim, "Ernie, I love you now, as I loved you then".

EDISONIA

Ray Wile

The Edison Recordings of Ernest L. Stevens, Piano

Compiled by Raymond R. Wile

All Recordings made at the Edison Columbia Street Studios, West Orange, New Jersey except serial number 8912, 19040 (N731); 19041 (N732)

2/14/22	1553	A,B,C	On a little side street. Passed Edison. Issued on 50933 listed 2/21/22 - 10/31/29. Dubbed onto cylinder 4560.
2/14/22	1554	A,B,C	Ma -- medley FT Passed by Edison. Issued on 50929 listed 2/20/22 - 11/21/27. Dubbed onto cylinder 4527.
3/14/22	1555	A,B,C	Tomorrowland -- waltz medley. Passed by Edison Issued on 51019 listed 7/17/22 - 11/21/27.
3/28/22	1558	A,B,C	Swallowing waltz Passed by Edison Issued on 50959 listed 3/31/22 - 10/31/29. Dubbed onto cylinder 4515.
3/29/22	1559	A,B,C	Memories of the South -- FT Passed by Edison. Issued on 50960 listed 4/3/22 - 10/31/29. Dubbed onto cylinder 4555.
4/3/22	1560	A,B,C	Serenade (Titl) Hold Edison There are test pressings of takes B and C at the Edison National Historic Site with file numbers ED102 and ED102.
4/16/22	1561	A,B,C,D	Silver threads among the gold. Rejected by Edison. There are test pressings at the Edison National Historic Site of A, B, C and D with file numbers ED103, ED103, ED104, ED104.
4/20/22	1562	A,B,C	The Rosary. Rejected by Edison. There is a test pressing of take A at the Edison National Historic Site with file number ED105.
5/11/22	1565	A,B,C	On the Gin Gin Gin shore (OL) Issued on 51003 listed 6/12/22 - 11/21/27 (OL) I believe that the symbol OL was used for tone-test recordings.
7/26/22	1573	A,B,C	If I had my way and Pretty baby - FT. Passed by Edison.
7/26/22	1574	A,B,C	Red moon -- waltz Passed by Edison Issued on 51034 listed 8/15/22 - 10/31/29. Dubbed onto cylinder 4654.
9/19/22	1580	A,B,C	Hesitation waltz Issued on 51049 listed 9/29/22 - 10/31/29. Dubbed onto cylinder 4698
9/22/22	1582	A,B,C	Three oclock in the morning -- FT Passed by Edison Issued on 51049 listed 9/29/22 - 10/31/29. Dubbed onto cylinder 4676.

10/16/22	8702	A,B,C	Artist's reverie Passed by Edison. Issued on 51086 listed 12/21/22 - 5/19/26 Dubbed onto cylinder 4728.	10/31/23	8789	A,B,C	Dreamy melody -- waltz Passed by Edison and Cronkhite. Issued on 51268 listed 11/20/23 - 3/12/29
11/3/22	8703	A,B,C	Love cure --Valse Passed by Edison Issued on 51086 listed 12/21/22 - 5/19/26 Dubbed onto cylinder 4766.	11/3/23	8791	A,B,C	I love you Passed by Edison and Cronkhite Issued on 51268 listed 11/20/23 - 3/12/29
11/9/22	8704	A,B,C	Calan the waltzes Rejected changed to passed Edison Remade on 11/29/22 There are test pressings of Takes B and C at the Edison National Historic Site with file numbers ED 930 and ED 931.	2/2/24	10014	A,B,C	Just one rose - valse Passed by Edison Issued on 51310 listed 3/4/24 - 11/21/27
11/9/22	8705	A,B,C	Far from thee waltzes Rejected by Edison. Remade on 12/6/22.	2/6/24	10015(12")	A,B,C	Waltz medley (Just one rose, Who's sorry now, Red moon) There is a test pressing of Take B at the Edison National Historic Site with file number ED 12 - 7
11/29/22	8704	F,G,H	Calan the waltzes Remake of 11/9/22 session. Passed by Edison. Issued on 51105 listed 12/12/22 - 3/19/29. Dubbed onto cylinder 4708.	2/16/23	10017	A,B,C	Classicanna Passed by Edison There are test pressings of Takes A, B & C at the Edison National Historic Site with file numbers ED1514; ED 1515; ED1516
12/6/22	8705	F,G,H	Far from thee waltzes. Passed by Edison Remake of 11/9/22 session. Issued on 51105 listed 12/12/22-3/19/29	3/20/24	10019	A, B, C	A smile will go a long long way. Passed by Edison and Cronkhite. Issued on 51326 listed 4/1/24 - 3/12/29. Dubbed onto cylinder 4878.
2/3/23	8719	A,B,C	Love's lament. Rejected by Edison changed to Hold by Edison and Cronkhite changed to Rejected. Scheduled for 51217 but not issued on it. There are test pressings of Takes A, B & C at the Edison National Historic Site with file numbers ED 955, ED976 & ED 958.	The following selections were recorded electrically at the Edison New York City Studio			
2/8/23	8721	A,B,C	Amoureuse valse. Rejected by Edison Remade on 3/3/23 & 3/17/23. There are test pressings of Takes A, B & C at the Edison National Historic Site with file numbers ED 959; ED959 & ED 960.	2/11/29	19040	A,B	The Sun is at my window Issued on 52526 listed 2/28/29 - 10/31/29.
3/3/23	8721	F,G,H	Amoureuse valse. Remake of 2/8/23 session. Remade on 3/17/23. There are tests of F,G & H at the Edison National Historic Site with file numbers ED961; ED 962; ED 963.		N731	A,B,C	The Sun is at my window
3/17/23	8721	J,K,L	Amoureuse valse. Remake of 2/8/23 & 3/3/23 sessions. Passed by Edison and Cronkhite. There are test pressings of Takes J, K & L at the Edison National Historic Site with file numbers ED964; ED 965; ED964.	2/11/29	19041	A,B	I loved you then Issued on 52526 listed 2/28/29 - 10/31/29.
3/24/23	8731	A,B,C	Wonderful one -- waltz. Rejected by Edison and Cronkhite. There is a test of Take C at the Edison National Historic Site with file number ED987. Remade on 5/10/23.		N732	A,B,C	I loved you then Dubbed onto cylinder 5688.(From vertical master)
4/6/23	8912	A,B,C	Wonderful one -- waltz. Passed by Edison and Cronkhite. There is a test of take A at the Edison National Historic Site with file number ED1071. (NOTE: 8912 was recorded at the Edison Studios in New York City)	Ernest L. Stevens -- Piano			
5/10/23	8731	F,G,H	Wonderful one -- waltz. Rejected. Remake of 3/24/23 session. There are test pressings of takes F,G & H at the Edison National Historic Site with file numbers ED988; ED988 & ED 989.	ISSUE INFORMATION			
6/14/23	8740	A,B,C	Kiss in the dark waltz. Passed by Edison and Cronkhite. Issued on 51198 listed 7/21/23 - 3/12/29.	Disc			
6/22/23	8741	A,B,C	Crying for you Passed by Edison and Cronkhite Issued on 51198 listed 7/21/23 - 3/12/29.	50929	1554/	Ray Perkins	8364
6/29/23	8742	A,B,C	Who's sorry now - Waltz Passed by Edison and Cronkhite Issued on 51208 listed 8/4/23 - 3/12/29.	50933	1553/	Ray Perkins	8367
7/11/23	8744	A,B,C	Knice and knifty. Passed by Edison and Cronkhite. Issued on 51209 listed 8/27/23 - 5/19/26. Dubbed onto cylinder 4811.	50959	1558/	Henry W. Lange	8370
7/13/23	8745	A,B,C	Greenwich witch Remade on 7/21/23.	50960	1559/	Vincent Lopez Orc.	8386
7/19/23	9084	A,B,C	Broken hearted melody -- waltz. Passed by Edison and Cronkhite. Issued on 51208 listed 8/4/23 - 3/12/29. (NOTE: 9084 was recorded at the Edison Studio in New York City)	51003	1565/	Broadway Dance Orchestra	8477
7/21/23	8745	F,G,H	Greenwich witch Remake of 7/13/23 session. Issued on 51209 listed 8/27/23 - 5/19/26.	51019	1555/	Carlos Valderrama	7442
7/25/23	9085	A,B,C	Love is all -- waltz Issued on 51217 listed 8/8/23 - 3/12/29. (Note: 9085 was recorded at the Edison Studio in New York City)	51034	1574/	Huston Ray	8533
7/28/23	8748	A,B,C	My pet Rejected by Edison and Cronkhite. There are test pressings of takes A,B & C at the Edison National Historic Site with file numbers ED 1000; ED1000 & ED1002	51049	1580/1582		
8/13/23	8750	A,B,C	You wanted someone to play with	51086	8702/8703		
8/13/23	8751	A,B,C	Somebody's wrong -- FT	51105	8704/8705		
8/23/23	8752	A,B,C	Steal a little kiss. Passed by Edison and Cronkhite. Issued on 51241 listed 10/15/23 -5/19/26.	51198	8740/8741		
9/14/23	8757	A,B,C	When you are in my arms -- Waltz Passed by Edison and Cronkhite. Issued on 51241 listed 10/15/23 - 5/19/26	51208	8742/9084		
				51209	8744/8745		
				51217	9085/Henry W. Lange	8558	
				51241	8752/8757		
				51268	8789/8791		
				51310	10014/ Harry Osborne	10005	
				51326	10019/ Harry Osborne	10020	
				52526	19040/ 19041		
				Cylinders (Second number is the disc matrix number from which the cylinder was dubbed.)			
				4515-	1558		
				4527-	1554		
				4555-	1559		
				4560-	1553		
				4654-	1574		
				4676-	1582		
				4698-	1580		
				4708-	8704		
				4728-	8702		
				4766-	8703		
				4811-	8744		
				4878-	10019		
				5688-	19041		
				to be continued			
				Next: will be the Ernest L. Stevens Trio recordings....			
				HIT -Blacker(cont'd) -JOHNNY JONES & HIS ORCHESTRA W313 "Time Stands Still"(v ??) Hit 7060b -WILLIE KELLY & HIS ORCHESTRA W314 "I Have Faith(So Have You)" (v.??) Hit 7062b -PETER PIPER & HIS ORCHESTRA W315 "The Dreamer" (v ??) Hit 7061b -HAL GOODMAN & HIS ORCHESTRA W316 "People Will Say We're in Love"(v ??) Hit 7059b -WILLIE KELLY & HIS ORCHESTRA W317 "Pistol Packin' Mama" (v?) Hit 7067a W318 "Paper Doll" (v?) Hit 7067b -SID PELTYN & HIS ORCHESTRA W319 "I'll Be Home for Christmas"(v ??)/Hit 7068a W320 thru W322 untraced W323 "For the First Time"(v ??) Hit 7068b W324 untraced (NOTE: Apparently Hit 7068 was the last release to use "sneaky-Pete" masters, although the Sid Peltyn sides cited above COULD have been legitimate; there WAS a musician named Sid Peltyn, who might have represented the linking of his name to a clandestine record date. Be that as it may, the Jan Garber set below marks the resumption by Eli of AFM-sanctioned recording and the return of "name" bands to his label. - GB) (To Be continued)			

Majestic RECORDS

Modern Eyes-zing

Bob Porter
"MAJESTIC" Masters Listing
****PART FOUR****
(T-1065 to T-1288)

MATRIX NO.	TITLE	ARTIST	CATALOG NO.			
T-1065	Ol' Tag Along (retake-hold)	RAY MCKINLEY	(hold)	T-1175	Tallahassee	RAY DOREY 7239
T-1066	(Test for Ray McKinley		(unrel)	T-1176	Je Vous Aime	" " 7239
T-1067	The Chief	RAY MCKINLEY	-----	T-1177	There's A Train Out For Dreamland	" " 7247
T-1068	Those Precious Love Letters	BRADLEY KINCAID	(hold)	T-1178	Smoke Gets In Your Eyes - "Roberta"	" " 7247
T-1069	Foot Prints In The Snow	" "	(unrel)	T-1179	Steel Guitar Rag	LEON McAULIFFE 11014
T-1070	The Last Letter	PETE CASSELL	6011	T-1180	Twin Guitar Boogie	" " 11016
T-1071	Where the Old Red River Flows	" "	6011	T-1181	(I Know My Baby Loves Me) In Her Own	" " 11016
T-1072	Oh, How I Miss You	" "	6006		Peculiar Way	
T-1073	The Letter Edged In Black	" "	6006	T-1182	Somebody Nobody Loves	" " (hold-unrel)
T-1074	If I Had My Life To Live Over	BOB HANNON (Paul Baron conducting)	6007	T-1183	The Covered Wagon* Rolled Right Along	" " 11015
T-1075	Why Did It Have To End So Soon	" "	6007	T-1184	Santa Fe Is A Long, Long Way From Broadway	" " 11015
T-1076	Vesti La Giubba - "Pagliacci" (re-recording)	JAN PEERCE	7218	T-1185	Tulsa, Straight Ahead	" " 11032
T-1077	La Danza (re-recording)	" "	7218	T-1186	Down At the Roadside Inn	" " 11014
T-1078	Because (Re-recording)	" "	1137	T-1187	The Stanley Steamer	GEORGIA GIBBS (reject)
T-1079	Oh, Promise Me (re-recording)	" "	1137	T-1188	Ballin' The Jack	" " 12010
T-1080	Mattinata (re-recording)	" "	1138	T-1189	As Long As I'm Dreaming	" " 12010
T-1081	The Lord's Prayer (re-recording)	" "	(reject)	T-1190	Tenderly	DICK FARNEY (Paul Baron conducting) 7246
T-1082	The Leaf Of Love	RILEY SHEPARD	6012	T-1191	Too Marvelous For Words	" " " " " " 7246
T-1083	New Jole Blon	" "	6012	T-1192	Just An Old Flame Of Mine	" " " " " " 7248
T-1084	Who? Me? (If You Don't Talk Too Much)	" "	1124	T-1193	For Once In Your Life	" " " " " " 7248
T-1085	I Wonder, I Wonder, I Wonder	EDDY HOWARD	1123	T-1194	1.Come To My Party	BOB HANNON 1141
T-1086	Would You Believe Me	" "	1123	T-1195	2.The Birthday Song	" " 1141
T-1087	Beside You	" "	1124	T-1196	1.My Little Choo-Choo Train	" " 1142
T-1088	Ask Anyone Who Knows	" "	1124	T-1197	2.Song Of the Rain	" " 1142
T-1089	As You Desire Me	THREE SUNS	7221	T-1198	1.I Have A Pup and Kitty	" " 1142
T-1090	I Can't Get Up The Nerve To Kiss You	" "	7222	T-1199	2.Away To Candyland	" " 1142
T-1091	Pale Moon	" "	7221	T-1200	1.The Frog Who Would A-Waltzing Go	" " 1142
T-1092	As Long As I'm Dreaming	" "	7222	T-1201	2.Riding Piggy-Back With Daddy	" " 1142
T-1093	Mama, Do I Gotta?	TONY MOTTOLA FOUR (featuring Rosemary Calvin)	1119	T-1202	Come To the Mardi Gras	VICTOR LOMBARDO 7243
T-1094	You Don't Learn That In School	" " " " " "	1119	T-1203	Oh! My Achin' Heart	" " 7243
T-1095	Tony's Touch	TONY MOTTOLA FOUR	1125	T-1204	Kokomo, Indiana	" " 7252
T-1096	Fine Thing!	DICK FARNEY (Paul Baron conducting)	7226	T-1205	1.The Walrus and the Carpenter	BOB HANNON 1143
T-1097	I Wish I Didn't Love You So	" " " " " "	7225	T-1206	2.The Hare and the Tortoise	" " 1143
T-1098	If My Heart Had A Window	" " " " " "	7226	T-1207	1.Let's Go To the County Fair	" " 1143
T-1099	My Young and Foolish Heart	" " " " " "	7225	T-1208	2.Summer Days	" " (with Elm City Four) 7251
T-1100	Ivy	RAY MCKINLEY	7223	T-1209	Sweet Marie	" " 7251
T-1101	Meet Me At No Special Place	" "	7223	T-1210	1.Love's Old Sweet Song	" " 7251
T-1102	Call the Police	JIMMIE LUNCEFORD	1122	T-1211	2.Sweet Genevieve	" " 7251
T-1103	Water Faucet	" "	1122	T-1212	Serenade - from "The Student Prince"	GLENN BURRIS 1148
T-1104	I'll See You In My Dreams	NAT BRANDWYNNE	1127	T-1213	Drinking Song - "The Student Prince"	GLENN BURRIS 1147
T-1105	Easy To Love	" "	1126	T-1214	Golden Days - from "The Student Prince"	" " " " " " 1147
T-1106	Take Me In Your Arms	" "	1128	T-1215	1.To The Inn We're Marching) - from	" " " " " " 1149
T-1107	Sweet and Lovely	" "	1126	T-1216	2.Gaudemus) "The	" " " " " " 1149
T-1108	Love For Sale	" "	1127	T-1217	3.Come Boys Student	" " " " " " 1149
T-1109	Love Walked In	" "	1128	T-1218	Prince"	" " " " " " 1149
T-1110	We Knew It All the Time	THE MERRY MACS	1134	T-1219	Just We Two - "The Student Prince"	GENEVIEVE ROWE and GLENN BURRIS 1149
T-1111	Poppa, Don't Preach To Me	" " " "	1134	T-1220	Deep In My Heart, Dear -from	" " " " " " 1148
T-1112	You and My Mother-In-Law	" " " "	7235	T-1221	"The Student Prince"	" " " " " " 1148
T-1113	Ain'tcha Ever Comin' Back	" " " "	7235	T-1222	My Melancholy Baby	DICK FARNEY (Paul Baron conducting) 7244
T-1114	Wait'll I Get My Sunshine In the Moonlight	FOY WILLING AND RIDERS OF THE PURPLE SAGE	6013	T-1223	Somebody Loves Me	" " " " " " 7244
T-1115	Twilight On the Trail	" " " " " " " "	6014	T-1224	Pancho, Maximilian Hernandez	RAY MCKINLEY 7249
T-1116	I Wonder Who's Kissing Her Now	" " " " " " " "	6013	T-1225	The Turntable Song	" " 7249
T-1117	(void)	" " " " " " " "		T-1226	The Turntable Song	" " (reject)
T-1118	Mahzel (Means Good Luck)	LOUIS PRIMA	1133	T-1227	A Man's Best Friend Is A Bed	" " 12011
T-1119	Chi-Baba Chi-Baba	" "	1133	T-1228	You Do	" " 12012
T-1120	Do A Little Bus'ness On the Side	" "	1157	T-1229	The Stanley Steamer (retake-OK)	" " 12012
T-1121	There's That Lonely Feeling Again	" "	1121	T-1230	Feudin' and Fightin'	" " 12011
T-1122	Cecilia	" "	1145	T-1231	The One I Love (Belongs To Somebody Else)	" " 12012
T-1123	Nice Work If You Can Get It	JOHNNIE GUARNIERI	1135	T-1232	The Lady From 29 Palms	VICTOR LOMBARDO 7250
T-1124	Mean To Me	" "	1146	T-1233	When Your Old Wedding Ring Was New	" " 7250
T-1125	Exactly Like You	" "	1135	T-1234	When Tonight Is Just A Memory	" " 7252
T-1126	I Can't Get Started	COOTIE WILLIAMS	1136	T-1235	Sugar (That Sugar Baby O'Mine)	LEE WILEY (Jess Stacy Orch.) 7258
T-1127	Inflation Blues	" "	1150	T-1236	Woman Alone With the Blues	" " " " " " 7258
T-1128	I Want To Be Loved (But Only By You)	" "	1136	T-1237	Memories Of You	" " " " " " 7259
T-1129	Sound Track	" "	1150	T-1238	But Not For Me	" " " " " " 7259
T-1130	All Of Me	MILDRED BAILEY	1140	T-1239	I'm Drownin' In Your Deep Blue Eyes	THE MERRY MACS 7260
T-1131	Almost Like Being In Love	" "	1140	T-1240	Anyone Can Dream	" " " " " " 7260
T-1132	The Heather On the Hill - "Brigadoon"	" "	1140	T-1241	Match	" " " " " " 7260
T-1133	Gone On That Guy	" "	(reject)	T-1242	Baby Darlin'	" " " " " " 7268
T-1134	Brau House Polka	GENE HALL AND ORCHESTRA	7227	T-1243	The Midnight Train	EDDIE DEAN 11021
T-1135	New Laughing Polka	" " " " " "	7227	T-1244	Rosanne Of San Jose	" " 11021
T-1136	Staccato Polka	" " " " " "	7228	T-1245	Toodles-oo My Darlin'	" " 11018
T-1137	Merry-Go-Round	" " " " " "	7228	T-1246	On the Banks Of the Sunny San Juan	" " 11019
T-1138	Stud Polka	" " " " " "	7229	T-1247	Kate (Have I Come Too Early Too Late)	EDDY HOWARD 1160
T-1139	Waltz Of the Bells	" " " " " "	7231	T-1248	Just Plain Love	" " 1161
T-1140	Oh, Brother	" " " " " "	7231	T-1249	On the Avenue	" " 1160
T-1141	Military Polka	" " " " " "	7229	T-1250	Say Something Nice About Me	" " 1161
T-1142	Tomorrow	GEORGE OLSEN	7236	T-1251	Tea For Two - "No, No Nanette"	JACK LEONARD 7267
T-1143	Dreamer's Holiday	" "	7236	T-1252	A-N-G-E-L Spells Mary	" " 7261
T-1144	Something For Nothing	" "	7232	T-1253	Naughty Angeline	JACK LEONARD 7261
T-1145	I Won't Be Home Anymore When You Call	" "	7232	T-1254	S'Posin'	" " 7267
T-1146	After Graduation Day	DANNY O'NEIL	7230	T-1255	It's A Boy	EDDIE DEAN 11020
T-1147	Peg O' My Heart	" "	7238	T-1256	Let's Go Sparkin'	" " 11019
T-1148	Passing By	" "	7236	T-1257	I'm A Kansas Man	" " 11020
T-1149	For You	ELLIS LARKINS TRIO	7253	T-1258	Spring Has Come To Old Missouri	" " 11018
		(Ellis Larkins-Piano)		T-1259	(void)	
		(Beverly Peer -Bass)		T-1260	Tia Juan	PERCY FAITH (unreleased)
		(Eugene Fields-Guitar)		T-1261	All Through the Night - from "Anything Goes"	" " 1163
T-1150	What Is This Thing Called Love	" " " " " "	7253	T-1262	Temptation - from "Going Hollywood"	" " 1162
T-1151	Macushla (re-recording)	JAN PEERCE	1139	T-1263	The Touch Of Your Hand - "Roberta"	" " 1164
T-1152	L'Amour-Toujours-L'Amour (Re-recording)	" "	1139	T-1264	That Old Black Magic	" " 1163
T-1153	Romany Romance	EMERY DEUTSCH	1153	T-1265	Begin the Beguine" -"Jubilee"	" " 1164
T-1154	Violets	" "	1151	T-1266	Dancing In the Dark - "Band Wagon"	" " 1162
T-1155	Danube Waves	" "	1152	T-1267	Noche Caribe	" " (unreleased)
T-1156	Play, Fiddle, Play	" "	1151	T-1268	Why Should I Cry Over You	RAY DOREY 7266
T-1157	Submission (Lemondas)	" "	1152	T-1269	Boulevard Of Memories	" " 7266
T-1158	When A Gypsy Makes His Violin Cry	" "	1154	T-1270	The Freedom Train	" " 7262
T-1159	Miska Borzo's Czardas	" "	1153	T-1271	-And Mimi	" " 7262
T-1160	Once Upon A Time (Valamikor)	" "	1154	T-1272	Ooh-La-La	COOTIE WILLIAMS 1165
T-1161	Doughnuts (With A Hole In the Middle)	LEONARD WARE TRIO	7237	T-1273	Save the Bones For Henry Jones	" " 1172
T-1162	Whoeee, Whoeee, The Bumble Bee	" " " "	7245	T-1274	If It's True	" " 1165
T-1163	Keep Your Big Mouth Shut	" " " "	7237	T-1275	I Should O'Been Thinkin' Instead Of Drinkin'	" " 1172
T-1164	Hey! Hey! Little Doggie	" " " "	7245	T-1276	Rumba Fantasy	" " 1166
T-1165	Blue Tail Fly	EDDY HOWARD	1156	T-1277	Wha' Happeen' Baby (I Got To Know)	" " 1166
T-1166	On the Old Spanish Trail	" "	1155	T-1278	Un Poquito De Amor	" " 1167
T-1167	Ragtime Cowboy Joe	" "	1155	T-1279	Pan, Pan, Pan	" " 1167
T-1168	An Apple Blossom Wedding	" "	1156	T-1280	That's What Your Heart Is For	ARTIE WAYNE (Paul Baron Orchestra and Chorus) 1168
T-1169	Dancing In the Dark - from "The Band Wagon"	TWILIGHT THREE	7240	T-1281	One Little Tear Is An Ocean	" " " " " " 1168
T-1170	You and the Night and the Music - from "Revenge With Music"	" "	7241	T-1282	Where the Cool Clear Water Spills	FOY WILLING AND RIDERS OF THE PURPLE SAGE 6015
T-1171	Soft Lights and Sweet Music - from "Face the Music"	" "	7242	T-1283	Holiday For the Blues	" " " " " " " " 6015
T-1172	Lady Of the Evening - from "Music Box Revue of 1922"	" "	7240	T-1284	When the Sun Goes Down	" " " " " " " " 6016
T-1173	Say It Isn't So	" "	7241	T-1285	When the Roses Bloom (In Red River Valley)	DALE EVANS 11031
T-1174	Emperor Waltz	" "	7242	T-1286	Under A Texas Moon	" " 11025
				T-1287	His Hat Cost More Than Mine	" " 11025
				T-1288	I'm the Rage Of the Sage	" " 11031
					I'll Be Home For Christmas	EDDY HOWARD 1175
					I'm A-Comin' A-Courtin' Corabelle	" " 1170
					White Christmas	" " 1175
					A Tune For Humming	" " 1177
					I Just Dropped In To Say Hello	EDDY HOWARD 1169
					I Can't Get Offa My Horse	" " 1169
					I'll Be There	" " 1170
					My Blue Heaven	" " 1177
					Hey Sister Lucy	BUTCH STONE 7264
					I'll Love You Till Your Money's Gone Blues	" " 7264
					Baby Don't Start Cheating On Me	" " 7265
					Sister Arabella	" " 7265



WOODY GUTHRIE



****EXPLORATORY RESEARCH (cont'd from RR161/2)
of WOODY GUTHRIE's Asch-Folkways Recordings
by Jim Kveskin
(all comments, additions and research to Record Research Magazine)



Date	Title	Master #	Release #
5/8/44	Woody	MA1240	
"	Sonny	MA1241	
3/1/45	Get Along Little Doggies	860	
"	Waltz	861	
"		862	
"	Union Breakdown	863	
"	Cackling Hen	864	
"	Chisolm Trail	865	
"	Bed On Your Floor	866	
"	Rye Whiskey	867	
3/23/45	Old Joe Clark	868	
"	Longway To France	869	
"	Woody Blues	870	
"	Down Yonder	871	
"	Gal I Left Behind	872	

Children Songs -

Moe Asch says that Woody's children songs were all recorded in February or March of 1947.

Sacco + vanaveth - 1/26/47 + 1/31/47

I think the Midnight Special album with Woody, Leadbelly + Cisco was also recorded in 1947. Possibly 2/25/47 or 3/2/47 or both.

The Dust Bowl Ballads were recorded for Victor 4/26/40.
The Library of Congress recordings were made with Alan Lomax in March 1940.

(LK ed.note): Please check your Guthrie recordings so we can help Jim with his good research.

That's it!!

Date	Title	Master #	Release #
4/25/44	Cumberland Gap	MA91	
"	Fiddling Piece	MA92	
"	Carry Me Back To Old Virginia	MA93	
"	Stepstone	MA94	
"	Sonny Blues	MA95	
"	Rising Sun	MA96	
"	Outskirts Of Town	MA97	
"	Brown Ferry Blues	MA98	
"	What Would You	MA99	
"	When That Ship Went Down	MA91-1 - Stin 717 B	
"	Guitar Rag	MA101	
"	Down The Road (Ain't Gonna Be Treated This Way)	MA103	
"	Dust Bowl	MA100	
"	Guitar Rag	1230	
"	Ain't Got Nobody	MA102	
"	Down The Road (Ain't Gonna Be Treated This Way)	1231 — 550-3B	
"	Polly Wolly Doodle	MA104	
"	Highway Blues (Sonny)	1232	
"	X	1233	

(There is no date in Moe Asch's ledger for this session but from the sequence of master numbers it would appear to be shortly after 4/25/44)	Hey Lolly Lolly	MA105	
"	Budded Roses	MA106	
"	House Of Rising Sun	MA107	
"	I Don't Feel At Home In The Bowery	MA108	
"	Hobo (Hobo's Lullaby)	MA109 - Stin 716 A	
"	Mouse Went A Courting	MA110	
"	Bad Reputation	MA111	
"	Snow Deer	MA112	
"	Ladies Auxiliary	MA113 - Stin 717 B	
"	This Land Is My Land	MA114	
"	Hang (Slip) Knot	MA115	
"	Breakdown #3	MA116	
"	Go Tell Aunt Rhody	MA117	
"	Union Going To Roll	MA118	
"	Who Broke Down The Hen House Door	MA119	
"	Deep Sea	MA120	
"	Strawberry Roan	MA121-1	
"	Yanks	MA122-1	
"	Bed On Floor	MA123-1	
"	Chicken Sneeze	MA124-1 - Stin 625-1	
"	Right Now	MA125-1	
"	Jack	MA126-1	
"	Woody	MA127-1	
"	Woody	MA128-1	
"	Town	MA129-1	
"	Home	MA130-1	
"	Lost You	MA131	
"	B & W	MA132	
"	Sonny	MA133	
"	Hang Knot	MA134	
"	Jesus Christ	MA135 — 347-3A	
"	Hobo Bill	MA136	
"	Lonesome Train	MA137	
"	Cannon Ball	MA138	
"	Gypsy Davy	MA139 — 347-2B	
"	Bile Them Cabbage	MA140	

**** PART FOUR

research

LES PAUL

BILL BENNETT

Who's Who in Music

The Billboard 1946-'47 Encyclopedia of Music Page 783

Paul, Les.....Adv. 392
3; Ckl 605, 606; Rec 289,
271, 318, 320, 328, 330,
332, 345, 377

Les Paul needs only one identification—he's the guitar-strumming leader of the Les Paul trio. Talk Les Paul to outstanding stars such as Bing Crosby, Andy Russell and Rudy Vallee and they'll take you on a laudatory tour of the trio's career. Each of these performers has been backed by Paul's boys on radio or records, and listeners thruout the nation have yet

to offer anything but praise for the instrumental back-grounds. Modern interpretations—whether it be ballad or jump—keynote the trio's music, and the maestro's tricks have been soundly received on Decca Records and on World, MacGregor and Standard Transcriptions. Their first appearance in any night spot—the Rounder's Club, Hollywood—stirred the waiters to bring in more tables. Les came out of radio work in the Midwest to join Fred Waring's ork in 1938. Stayed for three years, shifted to the late Ben Bernie's Wrigley show and from there went into the armed forces. After discharge he hustled right into the Decca stable with his trio, returned to radio and took his first crack at club dates on July 22, 1946. Things have been humming just as beautifully as his guitar ever since.

This interesting Billboard entry gives you some early background data on Les Paul, especially information on transcriptions -and his stays with Fred Waring and Ben Bernie. Did he record with Waring and Bernie???

MORE!!

Here are details of the only 2 LPs Les Paul has made since his Columbia recordings.

London 44101, Decca (E&Au) PFS4138	RCA APL1-1167 (duets with Chet Atkins)
<u>LES PAUL NOW (all instrumentals)</u>	<u>CHESTER & LESTER</u>
LOVER	IT'S BEEN A LONG, LONG TIME
BYE BYE BLUES	MOONGLOW! PICNIC
THE SYSTEM	CARAVAN
WHISPERING	IT HAD TO BE YOU
I REALLY DON'T WANT TO KNOW	OUT OF NOWHERE
TENNESSEE WALTZ	AVALON
HOW HIGH THE MOON	BIRTH OF THE BLUES
LITTLE ROCK GETAWAY	SOMEDAY SWEETHEART
SLEEP	'DEED I DO
CARAVAN	LOVER, COME BACK TO ME
LOS ANGELES	this LP recorded 1976.
LADY OF SPAIN	
GOLDEN EARRINGS	

this album recorded in 1968.

I need details of his recordings as "Rhubarb Red", and with his trio who accompanied various artists like Gene Austin, Clancy Hayes, Foster Carling (with whom Les wrote several tunes such as Suspicion, Counterfeit Love, etc.) -and various artists he accompanied on Decca like Bing Crosby, Dick Haymes, Helen Forrest, Delta Rhythm Boys, etc., plus his discs with his trio under his own name. I do have many listings from this category -but I'm sure there are more that I am missing. I would be most anxious to hear from anyone on this matter. Your additions, comments and criticisms would be welcome. All correspondence will be answered.

BILL BENNETT
61 Newhaven Road,
East Burwood, 3151.
Victoria AUSTRALIA

DISCOVERY!

by Roy Evans

The response to the Name Your Favorites Poll was more than I could have hoped for! As of this writing, I have received almost three hundred responses to this survey. Since I cannot possibly answer all of them, I will make the announcement of winners that a number of you have been waiting for.

In the first category--"Bands" the winners are:

First Place: Isham Jones' Orch.

Second Place: Ted Weems' Orch.

Third " : California Ramblers

Fourth " : Coon-Sanders Original Nighthawks

Fifth " : Joe Haymes' Orch.

Sixth " : Hal Kemp's Orch.

Seventh " : Guy Lombardo's Orch.

Eighth " : Red Nichols' Orch.

Ninth " : Paul Whiteman's Orch.

Tenth " : Gene Kardos' Orch.

First and Second place choices scored about 55% of the total vote between them!

In the second category--"Boy Singers" the winners are:

First Place: Bing Crosby

Second Place: Rudy Vallee

Third " : Eddie Cantor

Fourth " : Al Jolson

Fifth " : Dick Robertson

Sixth " : Smith Ballew

Seventh " : Irving Kaufman

Eighth " : Johnny Morris

Ninth " : Kenny Sargeant

Tenth " : Dick Powell

Bing took over sixty percent of the vote alone!

In the third category of "Male Singing Groups":

First Place: Mills Brothers

Second " : Revelers

In the fourth category--"Girl Singers" the winners are:

First Place: Annette Hanshaw

Second Place: Connee Boswell

Third " : Ruth Etting

Fourth " : Vaughn DeLeath

Fifth " : Kate Smith

Sixth " : Lee Wiley

Seventh " : Lee Morse

Eighth " : Helen Rowland

Ninth " : Kay Weber

Tenth " : Harriet Hilliard

In the fifth category--"Female Singing Groups":

First Place: Boswell Sisters

Second " : The Waring Girls

If you voted for Don Azpiazu and his Havana Casino Orch. or Glen Leitzke' Midnight Serenaders, you are not alone and hereby get honorable mention for voting for bands that many people do not know that well. Perhaps this is the reason your favorite didn't place. More honorable mentions (i.e. original choices) are as follows:

Micky Alpert's Orch. (The band at the Coconut Grove the night it burned down!)

Gus Haenschen's Orch.

Crisco Serenaders

Lanny Ross

Frank Munn

Jack Carney

Jack Miller

Silver-Masked Tenor

Ray Hendricks

The Rollickers

The Roun'Towners

The Eton Boys

The Biltmore Trio

Mae Questel

Kay Thompson

Jean Geddes

(I hope the guy who voted for Alma Trix was kidding and knew that "she" is really a pseudonym for Dick Robertson!)

Keller Sisters (with or without Lynch)

The "X" Sisters

The Brox Sisters

Now we come to a subject near and dear to my heart. The worst record ever made. This should be a record that is so bad you must have it in your collection because you honestly get real joy out of playing it for your astounded friends. My choice is "the worst" on two counts (the more reasons, the better!) It is a rotten performance of two good tunes by a tenth rate orchestra sung by the worst singer I have ever heard. It is Broadway 1490 "Love Letters in the Sand"/"You Didn't Know the Music (I Didn't Know the Words)"-by Blumenberg's Orchestra with vocals (both sides) by Ludy Newman. Matrices are L1191 1/L1192 1 respectively. The second title is an apt description of band and singer. What is your vote? Please make it good (I mean bad!) because my choice is really bad.

Unusual Les Brown Item!!

Just around the time of the appearance of my last column, I received a phone call from a gentleman by the name of Don Wood. He explained to me that he was a Les Brown fan and that this may have been out of my line of interests, could I please help him find out about this record that he has. It is a Canadian Columbia release of two elsewhere unreleased Les Brown masters. The catalog number is C1101. The info is as follows:

"Thanks for You"-Vocal by Ilene Wilson-(HCO 2777-1A)
(We think the recording date is November 11, 1947.)

"Chillicothe, Ohio"-Vocal by Stumpy ("Stubby" on label) Brown-(HCO 3086)(This matrix fits in with November 30, 1947 session.)

The first title is listed in the Brown discography published by Joyce Music. This disco does not list the second title. There is also an Ernie Edwards discography on Brown that lists neither title. Mr. Wood tells me that this record was purchased for him by a friend (with great difficulty) on a trip through Canada. He says there is a listing in some sort of Columbia dealer-type flyer (I don't recall whether he said the flyer was U.S. or Canadian) which shows the Canadian number for this record only. I told Mr. Wood that this type of catalog number was purely in use by Columbia Records Ltd., London, Ontario. He would like to know if this record is generally known amongst Les Brown collectors and if so is it very difficult to obtain. Has it turned up on LP anywhere? I also believe the Canadian issue to be about 2 years after the recording date if my scant knowledge of this numbering system of the Canadian catalog is accurate. Can anyone help? If so, please contact the proud owner of this disc--Mr. Don Wood

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Long, longer, longest...

The next task I would like to tackle (with your collective help, that is) is the early (Pre-1935) use and manufacture of "Long Playing", "Longer Playing", "Five Minute Record", and other formats of this ilk. Columbia, Edison, Crown, Hit of the Week, and perhaps others entered into this "market" at 78/80 RPM commercially. Victor's "Program Transcription" was an early commercial (failure) at 33 1/3 RPM. I have several mass-produced (i.e. pressed) 33 1/3 RPM discs of semi-commercial/private nature dating from 1929 and 1930. Before I spring any of the details regarding these discs on the general readership, I would like to know of examples (either commercial or non-commercial types) for inclusion in this discussion. Foreign collector--please write!

Until next time...

Roy L. Evans, Jr.
71 East Glenwood Drive
Bergenfield, New Jersey 07621



BING CROSBY

Bing Crosby was born in Tacoma, Washington, and gained his nickname because he could shout "Bing! Bing!" louder than anyone else during games of "Cowboys and Indians." Bing sang in college glee clubs, then joined Paul Whiteman's band and after a few years got on the air with a broadcasting chain. When he became the most popular radio star in America Paramount induced him to go to Hollywood to sing in one picture. His acting talents turned out to be as good as his singing, so he also entered into a long-term contract with the company.

THE AMERICAN DANCE BAND DISCOGRAPHY 1917-1942

VOLUME I
IRVING AARONSON TO ARTHUR LANGE
BRIAN RUST

CORRECTIONS and ADDITIONS (continued from RR161/2)

by
BILL FRASE STEVE ABRAMS
1957 Drew Ave.S. Box 666
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55416 94939

***All comments should be
sent to their attention***

Corrections and additions by Bill Frase and Steve Abrams for Brian Rust's American Dance Band Discography. Almost all information comes directly from the records themselves, with the exception of a very few Oriole and Romeo issues, the information for which came from early record dealers' supplements. Thanks also to Sten Turner for information on some of the early Oriole issues, and to Victor Ford for help with some of the early Canadian issues. I have tried to eliminate as much of the repetitive typing as possible, thereby leaving out such obvious things as "and his orchestra" and things of this type unless it was a special orchestra name, or other out of the ordinary information. I gradually cut words like "vocal" down to "v", and other minor changes also occur. Vocalists have been positively identified aurally or from the record label itself. Where there was the slightest doubt, the vocalist was left blank. A vocalist's name in quote marks indicates the pseudonym used on the label. If another name is not listed in parentheses, it means that vocalist was not positively identified. When another issue is listed for a Mx number having no take, and the take is not listed, it is because the record is no longer in our possession. This happened most often on the early Oriole and Romeo issues. Steve had an extensive collection of these, but he no longer has most of them, and take numbers were not kept track of, only the Mxs. If no pseudonym is given for an alternative issue, in most cases it may be assumed that the issue has the same credit as the chapter heading, or as the other issues on that line if a pseudonym is used there. In the case of Perfect Mxs being assigned new numbers on various ARC labels, take numbers of the new Mx numbers are not necessarily always true, I don't believe. It may mean a re-dubbing and turn out to be the same, or simply be one number higher than the Perfect Mx take number, although in some cases it is true. Usually the new Mx number, when listed separately from the original Perfect Mx, does not mean that this is a separate performance, merely a different numbering. Many records show two or three Mx numbers all together. I also did not type in the take number for additional issues where it was already shown if there was no reason to assume that an alternate take had been used. This, of course, does not preclude the possibility that other takes were used on copies or issues not examined. Steve and I hope that this compilation will be useful to collectors, and that it may spur others on to continue our work. Any more information that collectors have to share will be greatly appreciated, including comments and corrections to our listing.

PP 621-625 Lou Gold Continued

Mx 9641 on Ben 0684, Cam 0284
Mx 9642 on Ben 0685, Cam 0285, Or 1941
Mx 9723 add Bwy 1382 as Checker Box Boys
Mxs 9755/6 add Dom 4573
Mx 9784 on Or 1986
Mx 9785 add Ben 0733, Cam 0333, Or 1983, Re 10039
Mx 9786 add Or 1982
Mx 9816 take 2, add Re 1362, Or 1999,
Mx 9817 take 1, add Ben 0751, Cam 0351
Mx 9848 take 3, add Ben 0757, Or 2010
Mx 9849 take 2, add Ro 1372
Mx 9850 add Ben 0760, Cam 0360
Mx 9873 add Or 2028
Mx 9874 take 1 on Cr 81433 as Hew Sterling
Mx 150669 take 1, vocal Arthur Fields
Mx 9915 take 2 on Ben 0786, Ro 1400
Mx 9943 take 3, add Ben 0816 as Hwd. D.O.
Mx 9944 take 1 on Ben 0806
Mx 9945 on Ro 1428 as Society Night Club O.
Mx 9976 on Ben 0811, Ro 1426
Mx 9978 on Or 2066 & Ro 1430 as Cliff Roberts
Mx 10003 take 3, add Ben 0836, Ro 1452, Or 2088
Mx 10004 take 3, add Cr 81445
Mx 10005 on Ro 1425 as Cliff Roberts
To Mx 10099 add Or 2095
To Mx 10142 add take 3 and Ben 32006
To Mx 10207 add Dom 4677 and Ro 1493 as Majestic D.O.
To Mx 10209 add Cq 7775, Or 2132
To Mx 10251 add Ben 32036 and Or 2157 as Majestic D.O.
To Mx 10252 add Re 10197 as Cliff Roberts
Mx 150961 take 2
Mx 10279 take 3, add Or 2161 as Majestic D.O.
Mx 10281 take 3, add Or 2161 as " "
Mx 10288 take 3, add Ro 1520 as Cliff Roberts
Mx 10292 take 3, add Ro 1525 as " "
Mx 10293 take 3, add Ben 32039
Mx 10310 take 3, add Or 2170
Mx 10316 take 3, add Ro 1527 (DC)
Mx 10318 take 2, add Or 2170 as Dan Ritchie
Mx 10341 take 2, add Ben 33066, Or 2189
Mx 10342 take 1
Mx 10372 add Ben 32077, Or 2198
Mx 10373 add Ben 32077, Or 2198
Mxs 10538/9 also on Or 2251
Mx 10587 add Ro 1638 as Majestic D.O.
Mx 10599 add Or 2278 as Dick Robertson
Mx 10694 take 3, add Cq 7812, Or 2297, Ro 1670
Mx 10695 takes 1,2 on Ben 32220, Or 2296, Ro 1669 as Soc. N.C.O.
Mx 10696 take 3, add Cq 7812, Or 2297, Ro 1670
Mx 10749 take 2 add Ben 32237, Or 2315, Ro 1688 all as Billy Artz
Add: Mx 10750-3 I'm Just A Dancing Sweetheart (w)-vChick Bullock on
Per 15503, Ben 32237, Or 2315, & Ro 1688 For some reason, this is listed
with Vincent Rose on page 1541, with an August 4 date. Mx 10751 and 2 are
listed on page 71 under Billy Artz with a July 27 date. It seems that Mxs
10749 through 10752 all belong under Billy Artz.
Mxs 10932/3 also coupled on Ben 32302
Mx 10934 on Or 2366 as Glenn Cross
Ooh! That Kiss Mx 1561-1, vocal Pete Centor
By The Sycamore Tree Mx 1560-3, vocal Pete Centor
Mx 11073 take 1, add Ben 32343, Cq 7963
Mx 11074 take 1, add Ben 32365, Or 2411 as Chick Bullock
To Mx 11233 add Or 2423 as Vincent Rose
Mx B-11236-A and 11237-2 also coupled on Ro 1796 and Or 2420
Dancing On The Ceiling Mx 1617-1 Crown 3267 is an extra length "Long Play
disc.
Kiss Me Goodnight Mx 1616-2
Mx 11808/9 also coupled on Or 2461
Page 625 Buddy Golden
Mx 147776 take 3, vocal IK
Mx 147778 take 2, vocal IK as "Marvin Young"

PP 626-632 Ernie Golden
To Mx 6030 add take 3 and S11 2547
To Mx 6031 add take 2 and Or 432
To Mx 6032 add S11 2547
Mx 141594 take 2, vocal PJ as "Billy West"
Mx 1923 correct issue Ro 212, Mx 1924 correct issue Ro 208
Mx 2184-D on Ro 297 as McAlvin D.O.
To Mx E-23875 add E-23877
Mx 145554 take 1, vocal IK
Mx 145555 take 2, vocal IK
To Mx 8046 add Or 1281 as Ted White's Collegians
Mx 8107 take 1, add Bwy 1198, Or 1306. Or as Ted White's Collegians
To Mx 8108 add Bwy 1198
Mx 8167 take 6, add Or 1334 as Ted White's Collegians
Mxs 146892 take 2, 146893 take 1, both vocals IK as "Arthur Seelig"
To Mx 8339 add Or 1421 as Yankee Ten
Mx 8449 take 2, add Or 1456 as Miami Soc. O. (Page 630 or 6317)
To Mx 8451 add Or 1452 as Yankee Ten
Add: Mx 195002-1 In The Hush Of The Night Col 1906-D
Mx 195003-1 You're My Silver Lining Of Love Col 1906-D
Mx 9846 take 2, vocal "Tom and Roy" on Cam 0355, Or 2006, Jewel 6006
Note at top of P. 633 should read The Golden Bears, not Ernie Golden
Page 633 Golden Gate O.
Mx 9569 take 2, add Cr 81436, Ben 0663, E. Feldkamp one of the vocal trio
Mx 9590 on Or 1922, Ro 1285
Mx 9591 take 1 on Or 1919, Ro 1283
Page 639 Goodrich Bdestrs
Mx 2778 take A
Page 648 Gotham Club O.
Add: Mx 2-1758 Marthe Fed 5247
Page 648 Gotham Collegians
Mx 403887 take 2, vocal Sid Garry
Mx 403888 take 2, vocal Scrappy Lambert
PP 649-50 Tom Gott
To Mx 8374 add Cq 7231
Mx 8375 take 1, add Cq 7231, Bwy 1241
To Mx 8440 add Or 1453
Mx 8441-3 also on Bwy 1244
To Mx 8442 add Bwy 1246 as Blue Room O, vocal "Phil Dalton", and titled
"Guess Who".
Mx 8498 take 6 equivalent to 108628 and also on Or 1505 as Miami Soc. O. and
Bwy 1255 as Blue Room O.
Mx 8640 appears on Bwy 1268 as Blue Room O.
Mx 8642 appears on Bwy 1270 as Blue Room O.
To Mx 8696 add Or 1581
Mx 8912 shows false Mx of 2468-2 on Ben 6507
Mx 4074 add Ro 1074
PP 656-662 Green Bros.
Susan is Mx 41305-4
Add: 41600-3 Mazie on Medallion 8267
Mx 7844 also on Apex 4336
Chow Mein is Mx 0-8199-C
Add: Mx 0-8101-B "Siren" Of A Southern Sea on Od 20023
PP 670-8 Joe Green
Add: Mx 2003-B Dawn Of To-Morrow (w) on Cam 988
Add: Mx 2178-E I'd Love To Call You My Sweetheart-v on Cam 1047
Mx 81791 take C, vocalist Vaughn DeLeath, add Od 193134 as The Texans
Mx 400744 take B
Mx 401063 take B, vocal Scrappy Lambert
Mx 3786 vocal IK
To Mx 10184 add Or 2132, Cq 7775
To Mx 11122 add Or 2409 as Dave Roberts
Mx 11124 take 2, Mx 11126 take 2, coupled on Or 2424 as Dan Roberts
Mxs B-11152/4 coupled on Or 2433 & Ro 1806 as Dan Roberts
Mx 11524 take 1, add Or 2446 as D.R., and Mt 12347
Mx 11526 add Or 2456 as D.R.
Mx 11528 take 1, add Or 2446 as D.R.
Mx B-11529 add Or 2456 as D.R.
Mxs 11660/4 also coupled on Or 2457 as Majestic D.O.
Correct issue for Mxs 12020/5 is Ben 32506
Mxs 13239/40 both take 1
Mxs 16291/2 both take 1
Page 679 Johnny Green
Mxs B-17737/8 both take 1 B-17737 vocal JF and ML

Grey Gull Studio Bends. This section consists mostly of unlisted items.
I do not have them in strict order, as they are just squeezed in where they'll
fit. The first section of 3000 numbers corresponds, however, to the early
3000 series on page 682-3, and the others follow in order after 1000 and 2000
series respectively. It is possible that some of these may not actually belong
here and are listed elsewhere under the proper orchestras.
3459-2 Moonlight Memories (w) Rx 1227 (Pacific Coast Players)
3461-2 Forgive Me Rx 1236 (Cosmopolitan D.O.)
3480-A Rose Marie Rx 1236 (Florida Harmony Kings)
3495-1 Me And The Boy Friend Nedsco 1243 (White Way Syncopators)
3502-A Dence With Me Rx 1241 (Florida Harmony Kings)
3505-1 Morning Rx 1241 (High Society Seven)
3506-B After You've Kissed Me, Kiss Me Again -vChas. Dale Nedsco 1243(Int'l D.O.)
3531-A Rose Of My Dreams Globe 1253 (Big City Six)
3542-A Mandy Make Up Your Mind Globe 1253 (Broadway Music Masters)
3543-B Alsbamy Bound Rx 1263 (Olympic D.O.)
To Mx 3551 add Rx 1255 (University D.O.)
To Mx 3552 add take B on Rx 1255 (Pacific Coast Players)
3572-B O Katherine-vArthur Hall Globe 1262 (Cosmopolitan D.O.)
3581-A Will You Remember Me Rx 1266 (Cosmopolitan D.O.)
3593-A Arabella Rx 1266 (White Way D.O.)
3612-B Ukelele Lady Globe 1277 (High Society O.)
3619-A I'm Broke Globe 1277 (Pacific Coast Players)
3659-A You're My Baby GG 1291 (Metropolitan Dance Players)
3661-B Sonys GG 1291 (University D.O.)
3637-A Yes Sir! That's My Baby Globe 1287 (University D.O.)
3649-A Dinah Globe 1287 (Metropolitan D.O.)
3692-A Say Arabella Rx 1300 (White Way D.O.)
3694-A Footloose Globe 1301 (Original Dixie Rag Pickers)
3695-B Happiness Will Follow Sorrow Rx 1300 (High Society 7)
3701-B Day Dreams Globe 1301 (Bwy Music Masters)
3773-A Tell Me Who's Your Sweetheart Rx 1323 (Pacific Coast Players)
1736-A I Want To Be Happy Rx 1235 (University D.O.)
1737-B She Loves Me-vArthur Hall Rx 1235 (High Society 7)
1905-C Smile A Little Bit-vArthur Hall Rx 1323 (International D.O.)
2148-C Mary Lou GG 1402 (Bostonian Syncopators)
2327-B Pepper Blues Mad 1620 (Universal D.O.)
False Mx 193-B Blue And Lonesome-v Mad 5064 (Atlanta Syncopators)
Mx 2511 also shows Mx 5026-A
2581-B I Found The Best Gal Of All-v GG 1463 (Universal D.O.)
2582-A My Blue Heaven-vAF GG 1463 (Symphony Trio)
2682-A Don't You Remember-v Mad 1646 (Musical Masters)
2744-B Blue Hawaiian Moon (w)-vAF Mad 1637 (Anonymous)
2777-B Down By The Sea-vAF GG 1508 (Anonymous)
2811-A My Ohio Home-v GG/Rx 1505 (Anonymous)
2816-A, B There Never Was A Pal Like My Daddy's Gal (w)-vAF GG/Rx 1505 (Anon.)
2825-A My Melancholy Baby-v GG 1508 (Anonymous)
2898-B Dreaming In The Moonlight-v Rx 1518
2930-A That's My Mammy-v Rx 1518
(to be continued).

PLAZA Carl Kendziora (8558 to 8599)

5000 Series (cont'd) from RR 161/2

Listings began in RR36, July 1961

Given are Masters, Dates, Tune Titles and Artist Credits

8558	2/20/29	GLAD RAG DOLL	Irving Kaufman
8559	"	IF I HAD YOU	"
(Rmd. 3/9/29)			
8560	2/20/29	A PRECIOUS LITTLE THING CALLED LOVE	"
8561	2/21/29	WEDDING BELLS(Are Breaking Up That Old Gang of Mine)	Carolina Collegians
8562	"	(We'll Find Our Shelter)BEFORE THE RAIN	"
8563	"	LOVER COME BACK TO ME	"
8564	2/23/29	LOVE'S MELODY(Of Aloha Land)	Frank Ferera's Hawaiians
8565	"	BLUE WATERS	"
8566	2/25/29	LULLABY YODEL	Frank Luther
8567	"	OKLAHOMA BLUES	"
8568	"	MY LITTLE OLD HOME DOWN IN NEW OR-LEANS	"
8569	no date	ONWARD CHRISTIAN SOLDIERS	Christ Church Cathedral Choir
(3650) (Compo master renumbered??)			
8570	2/27/29	YOU ARE MY BEAUTIFUL THEME SONG	Rodman Lewis
8571	"	WHY CAN'T IT BE ME?	"
8572	2/28/29	DREAM MOTHER	Lou Gold & his Orch.
8573	"	MY MOTHER'S EYES	"
8574	"	I'LL TELL THE WORLD(You're All the World to Me)	"
8575	3/2/29	NOAH BUILT THE ARK - PT. 1	Rev. Beaumont & Congregation
8576	"	NOAH BUILT THE ARK - PT. 2	"
8577	"	CROSSING THE RED SEA	"
8578	"	GOD MET THE DEVIL AT THE CHURCH	"
8579	"	THE BLIND MAN	"
8580	3/2/29	YOU WERE MEANT FOR ME	Willie Creager & his Orch.
8581	"	BROADWAY MELODY	"
(rmd. 3/14/29)			
8582	3/2/29	UNDERNEATH THE RUSSIAN MOON	"
(rmd. 3/26/29)			
8583	3/4/29	SOMEBODY'S CRAZY ABOUT ME(I'm Just Crazy Over Myself)	Nathan Glantz & his Orch.
8584	"	COOL DOWN	"
8585	"	LOVE ME A LITTLE BIT EVERY DAY	"
8586	3/5/29	TURNING THE DIALS - PT. 2	Radio Imps
8587	"	WHILE I AM HERE AND YOU ARE THERE (How Can We Get Anywhere)	Billy James' Dance Orch.
8588	"	ON THE SHORES OF AVALON	"
8589	"	DREAMING BROKEN DREAMS OF YOU	"
8590	n.d.	ABIDE WITH ME	Christ Church Cathedral Choir
(3670)			
8591	n.d.	LEAD, KINDLY LIGHT	"
(3671)			
8592	N.D.	ADESTE FIDELES(Oh Come All Ye Faithful)	"
(3687)			

(Above three are renumbered Compo masters)

(to be continued)

255.	TED DALE'S OR.:	" TREASURY DEPT. " # 116 A-1. With Every Breath I Take *
256.	" " " "	B-1. Check To Check * with CHORUS.
257.	" " " "	C-1. CONTENTED HOUR " 1. Lorabelle Lee * 2. You're Breaking My Heart *
258.	" " " "	D-1. CONTENTED HOUR " 3. Katrina * 4. Buckle Down, Winslow * With THE GIRL FRIENDS.
259.	HARRY ZIMMERMAN OR.:	(HCO-3761-1.) COL. 38647 A You're Wonderful *
260.	MITCHELL AYES OR.:	(HCO-37014-3.) COL. 38647 A-Isn't This Better Than Walking In The Rain? *
261.	PERCY FAITH OR.:	V DISC 810 A: 1. Baby It's Cold Outside * With DINAH SHORE.
262.	UNLISTED OR.:	2. INTERVIEW WITH DINAH SHORE. 3. Peggi My Heart *
263.	TED DALE'S OR.:	" MOVIE: " SONG OF SURRENDER " 1. Song Of Surrender *
264.	" " " "	" CONTENTED HOUR " 1. Finn And Bandy * 2. Song Of Surrender *
265.	" " " "	" CONTENTED HOUR " 3. You're Breaking My Heart * 4. Night And Day * With THE GIRL FRIENDS
266.	" " " "	" CONTENTED HOUR " CONTENTS UNKNOWN. WALTER CROSS. Guest.
267.	" " " "	" CONTENTED HOUR " 1. Some Enchanted Evening * 2. Bluebird Oh Happiness *
268.	" " " "	" CONTENTED HOUR " 3. The Last Round-Up *
269.	" " " "	" CONTENTED HOUR " 1. There's 'Yes Yes' In Your Eyes * 2. Out Of Love *
270.	" " " "	" 3. We And My Bandle * 4. Younger Than Springtime * 5. Full Moon & Empty Arms *
271.	" " " "	" (HCO-3898-1.) COL. 38648 A-Nobody Home At My House * With DINAH SHORE.
272.	" " " "	" (HCO-3897-1.) COL. 38647 A-Lucky Us *
273.	UNLISTED OR.:	V DISC 814 A: 1. As Time Goes By * 2. It Can't Be Wrong *
274.	TED DALE'S OR.:	" CONTENTED HOUR " 1. Couldja Use Me? * 2. Now That I Need You *
275.	" " " "	" 3. So In Love * 4. Hallelujah * With THE GIRL FRIENDS.
276.	UNLISTED OR.:	V DISC 814 A: 1. Isn't This Better Than Walking In The Rain? * (RUFFS) Take-Off on A. JOLSON. A. RIGGS)
277.	UNLISTED OR.:	V DISC 852 B: 1. You're Too Dangerous, Charlie *
278.	UNLISTED OR.:	V DISC 861 A: 1. You're Breaking My Heart *
279.	TED DALE'S OR.:	" CONTENTED HOUR " 2. INTERVIEW WITH DINAH SHORE. SKIT.
280.	" " " "	" CONTENTED HOUR " 1. Lorabelle Lee * With THE GIRL FRIENDS.
281.	" " " "	" 2. Some Enchanted Evening * With THE GIRL FRIENDS. 3. You're Breaking My Heart *
282.	" " " "	" 4. Stomped * With FAY WILLING'S SISTERS OF THE PURPLE SAGE.
283.	" " " "	" 5. A Pretty Girl Is Like A Melody * With THE GIRL FRIENDS.
284.	TED DALE'S OR.:	" CONTENTED HOUR " 1. How It Lies * 2. And It Still Goes *
285.	" " " "	" 3. Please * 4. Let's Take An Old-Fashioned Walk * With MARGARET WHITING.
286.	" " " "	" 5. BUDDY Introduces 3 SONGS from MOVIE: " I CHABOD AND MR. BOAD *
287.	TED DALE'S OR.:	" CONTENTED HOUR " A. I Chabod * B. Katrina * C. We're On Our Way To Nowhere * With THE GIRL FRIENDS.
288.	" " " "	" CONTENTED HOUR " 1. Fiddle Dee Dee * 2. Circus * 3. But Not For Me *
289.	" " " "	" 4. One More Time * 5. That Old Black Magic *
290.	" " " "	" CONTENTED HOUR " 1. Good News * 2. DIALOGUE: BUDDY- DINAH SHORE.
291.	" " " "	" 3. Surey With The Fringe In The Top * With DINAH SHORE.
292.	" " " "	" 4. DIALOGUE: BUDDY, DINAH SHORE & JIMMY WALLINGTON. 5. That Old Black Magic *
293.	UNLISTED OR.:	" RED FEATHER DRIVE " RALPH EDWARDS, M.C. 1. Three Little Maids *
294.	" " " "	" (BUDDY, DINAH SHORE & FRANK SINATRA AS: "THE THREE SHORE SISTERS
295.	TED DALE'S OR.:	" CONTENTED HOUR " CONTENTS UNKNOWN. WALTER CROSS. Guest.
296.	" " " "	" " MELODY HOUR " 1. Laura * 2. You're Breaking My Heart *
297.	" " " "	" 3. These Foolish Things etc * 4. Here I'll Stay * 5. The Night Has A Thousand Eyes *
298.	DAVID ROSE OR.:	UNKNOWN SHOW, 1. So In Love * 2. Stormy Weather *
299.	TED DALE'S OR.:	" CONTENTED HOUR " CONTENTS UNKNOWN. ANN LEAF. ORGANIST. GUEST.
300.	" " " "	" (LAST SHOW ON CONTENTED HOUR WITH BUDDY CLARK)
301.	UNLISTED OR.:	V DISC 904 A: 1. I'll String Along With You *
302.	JERRY GRAY'S OR.:	" DICK HAYMES CLUB 15: (BUDDY SUBS FOR ALING DICK HAYMES)
303.	" " " "	" 1. Some Enchanted Evening * 2. DIALOGUE: BUDDY, DE. SHARUITT, PATTI ANDREWS
304.	" " " "	" 3. Baby Face BUDDY WITH PATTI ANDREWS (Take-Off on A. JOLSON)
305.	JERRY GRAY'S OR.:	" DICK HAYMES CLUB 15: 1. BUDDY Introduces THE ANDREWS SISTERS.
306.	FRANK LOESSER:	at PIANO: REHEARSAL WITH BUDDY CLARK. DINAH SHORE: 1. Baby, It's Cold Outside *
307.	(FOR 12 INCH LONG PLAY ALBUMS: SEE	page 21 of DI SCOGRAPHY-Booklet)
308.	UNLISTED OR.:	ASS. PROGRAM SERVICE 10 INCH: 1. If There Is Someone Lovelier Than You *
309.	LUD GLUSKIN'S OR.:	APS, 504 A: 1. I Wishd On The Moon * (AS " BOB CLIFFORD " 2. Rhythm Of The Rumba *